

THE AMERICAN GO JOURNAL

AN ANTHOLOGY

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AN AMERICAN GO JOURNAL ANTHOLOGY

Introduction

Go playing started in the United States in 1911. Since then its slow growth has reached the point where it is becoming an American game in the same sense that the Chinese game of Wei-ch'i became the Japanese game of Igo. Although of oriental origin, Go is universal as a field of contest and recreation. Indeed, the structure of Go is so simple and inevitable that it might have been created at any time and in any place. The American game of Go will have fully earned its title when there are substantial numbers of go players of many degrees of skill, and when there have been significant American contributions to the theory of the game. At present, however, we still depend largely on Japanese go literature, the product of the comprehensive development of the game by Japanese professional go players, for our understanding of the almost unlimited scope of this intellectual and emotional adventure.

In 1911, The Game of Go by Arthur Smith was the only book to guide the American go player. It gave then and it gives today a vivid picture of this facet of oriental culture, which has become a vital part of Japanese intellectual life. The first American go players saw in this picture the promise of an enrichment of American culture by a game that is more than a game, that is indeed an arena of conflict which reflects life itself.

Since then other books in English on the game of Go have been written. Those still in print are listed in the bibliography on the back cover. From 1949 until 1954, the American Go Journal brought to its readers some of the more important literature of the game. Publication of the American Go Journal was suspended in 1954, and during 1955 and early 1956 the Japanese Go Journal, published in Tokyo, served the members of the American Go Association. The American Go Journal resumed publication in 1957.

This anthology consists of articles from the back issues of the American Go Journal, edited and condensed where necessary. It is meant especially for players who are new to the game, and most specifically for those who live where they cannot benefit by over-the-board instruction from more experienced players.

The first item is a short Glossary which defines some Japanese Go terms, often used in the literature. There is no point in memorizing these - the important ones will quickly become familiar by use.

The Raising Your Strength article deals with elementary strategic and tactical concepts. It discusses extensions, connections, forming territory, and defending it. The emphasis of this article, and of the following article on Base Positions, is on tactics. Tactical skill is finally acquired as a result of playing many games, when it becomes almost intuitive, but until this intuition has been established, study of articles such as these will be most helpful.

The study of tactics is continued in the next three selections. Corner Positions presents frequently met corner situations which may lead to ko, seki, or capture. Go Problems, unlike chess problems, are situations quite apt to occur in a game. Solving them, or studying them with the aid of the printed solutions, greatly increases the go player's analytical skill in the handling of tactical situations, either simple or complex. The End Play article explains how the maximum number of points can be obtained in the end game, when strategy and tactics become mathematically precise.

When we come to the study of joseki we begin to cross the border between tactics and strategy. Joseki are analyzed sequences of corner play, in the course of which each player acquires

more or less of a share of the corner territory, plus influence on adjacent side territory and, usually, access to the center. They are tactical in nature, since they are close encounters in a particular area of the board, but strategic in implication, since the choice of one sequence as against another must fit the overall strategy of the whole board.

Knowing a few of these analyzed sequences by heart will save one from having to solve afresh in each game questions which have long since been solved by experts. It should, however, be emphasized that it is unnecessary, indeed undesirable, to learn a large number of joseki by rote.

A few words of caution with regard to joseki. First, there are many hundreds of them in Japanese books - if your opponent puts a new twist on one you think you know, don't assume he doesn't know what he is doing - it may be a perfectly valid joseki which has not been included in this limited collection. Second: joseki do not win go games, or even secure corners - they merely get you off to a good start. In fact, many of them do not attempt to seize the corner at all, but give it up for influence in other directions. Learning how to use that influence is part of the strategy of the game.

The remaining articles are basically concerned with strategy. It is in its strategic depth that the greatness of Go lies. The ultimate strategy of Go has never been and may never be fully comprehended. The new go player, however, soon reaches the point where he begins to understand go strategy, and thereafter every game will be a fresh delight and a new revelation.

Under the heading of strategy study, the Handicap Fuseki articles introduce the reader to fuseki, or the placement of the first thirty or forty stones which determine the main outlines which the rest of the game will follow. These will be found valuable after differences of playing strength between the novice and his opponents have become apparent. They include game openings

at handicaps of 9, 8, 7, and 5 stones, and the ideas expressed are of value in games at other handicaps as well.

Finally we come to one of the most rewarding forms of go study - playing over of games by professional masters. Annotated games have appeared in each issue of the Journal, and will in the future. From them one can learn both strategy and tactics. While annotated games are more helpful, even unannotated games can add greatly to one's go strength. In this connection we quote the words of advice on playing over master games which Rudolf Aron offered in the second issue of the Journal:

(1) Divide the game into sections, according to who has sente.

(2) Try to define in one sentence what was going on in each of these sections. In most cases this is possible - that is, each section has a specific strategic topic.

(3) Consider with the utmost attention the plays on which sente was abandoned. They are invariably the "largest" plays available on the board. Try to estimate how many points they are worth; look for other possible plays; try to determine why these are inferior to the play the master selected.

(4) Play the game over, trying at each play to determine what you would do before looking to see what the master did. You will thus have the master's comment on your play. Try to read it intelligently. You would make a non-committal territory play; the master keeps sente. You would jump into an adversary's territory; the master presses from outside. It is much more important to look for such principal differences of strategy than to look for special combinations. In a specialized combination you will never find the master-play, but in the general pattern of your go-thinking you should try to apply a master's standards.

Played in this way a game will require a good deal of time, but you will be sure of making rapid strides in your playing strength. Soon you will find situations in actual play which look somewhat familiar. You will say to yourself: "A master would play in a certain way, but I am afraid; I shall be more cautious." Check your impulse; play as you think the master would. In most cases it will be superior play and very often the safer one. "Cautious" plays which are rejected by masters often turn out to be weak and insufficient defenses.

Three annotated games are reprinted in this Anthology. The first, a game

between Riichi Sekiyama and Kato Shin, was the last and decisive game in a title match played in 1941. The analysis of the fuseki stage of this game will be found particularly valuable; the significance of the opening plays and the laying out of the plan of battle are clarified superbly by Aron's editing of the notes.

The second is a game at a two stone handicap between Miss Masubuchi, fifth dan professional, and Takao Matsuda, the foremost of American players. This game is a relentless interplay of power; Black plays a winning game, and loses it by a single stroke. Several white and black groups are in almost constant conflict, providing us with explicit examples of eye-making plays at their inception. Black's aggressive style yields examples of both well and ill-timed cuts; the consequences of each are made clear.

The third and last is a 1951 game between two towering figures of the go world, Go-sei-gen and Fujisawa. It is an unusually brief game, only 94 plays. It is peppered with brilliant strokes, and its oversights bring quick reprisals.

So much for the contents of this Anthology. A few suggestions to the new player may now be in order.

At the beginning the new player may be completely bewildered. The board may seem immense, and the playing of the first stones without rhyme or reason. Several concepts, often re-iterated or implied in the articles which follow, should be kept constantly in mind.

The first principle is that there is a logical progression of occupation: first the corners, then the sides, and finally the center.

The second principle is the optimum value of the 3rd and 4th lines in the opening of the game. Choice of the 3rd or the 4th line is governed by the strategy of both players. As an oversimplification, it may be said that the 3rd line owns the territory below

it, the 4th line holds more loosely the greater territory below, and has a greater influence over the rest of the board. Again as an over-simplification: To play all one's stones on the 3rd line may be said to be too "small," all on the 4th line, too daring. Seek a balance!

As to time taken in play: thoughtless Go should not be encouraged, but there is a limit to one's ability to analyze a situation. When this limit has been reached, play without delay. Rapid play has advantages as a method of developing intuition.

The 13-line (or even smaller) board has a similar advantage. Most tactical situations can be encountered and resolved on small boards, and much experience can be gained in these brief encounters. As an understanding of the strategy of Go develops, however, the small boards begin to seem cramped.

Fierce fighting has its advantages. It trains the player to meet attack, and to seek out the weaknesses of his opponent's positions. It must be admitted that players of this kind of Go derive much pleasure from what in its lower reaches can be aptly called a "dog-fight".

An example of the fighting game of Go is found in situations wherein a group is theoretically dead and plays which might save it if unanswered offer a supply of ko threats. It is one of the soul-satisfying or frustrating aspects of Go (depending on who is doing what to whom) to see the dying embers of a lost group suddenly flame into a roaring blaze.

But preoccupation with this type of play as a thing in itself rather than as part of strategy misses completely the austere beauty of the higher type of whole board play, where the battle, no less intense, is below the surface.

And finally: the only purpose of study is to get more pleasure out of the next game by playing a little better, seeing a little further. Go is a game. Enjoy it!

JAPANESE GLOSSARY

Since one of our purposes is to encourage the spread of Go, we would not want to see American players peppering their talk with Japanese terms to the extent that new players would feel life was being made unnecessarily hard for them. Nevertheless, it must be admitted that the terse Japanese terminology has many advantages, and a list of frequently used expressions is very useful to those who have access to English language articles from Japanese sources.

ATARI. [lightly touching] Position in which one or more stones can be captured on the next play. Used as a word of warning to the opponent; omission of this politeness does not invalidate the capture under tournament rules.

DAME. [horse's eye] Worthless point between two groups.

DAN. Degree, of a master player. Thus Sandan - a third degree master. The higher the degree, the better the player, ninth being maximum.

FUSEKI. The opening plays of the game in which the whole board is involved. The general concept of whole-board strategy, as contrasted to Joseki (corner tactics).

GOTE. [trailing hand] The opposite of Sente. Thus a necessary protective play to which the opponent need not reply, is Gote; so is an attacking play which is not enough of a threat to force an immediate answer.

HAMATE. [entrapping hand] 1. A maneuver by which the opponent's stones are captured in the course of tactical play. 2. Unsound play which is hard to refute - trickery, swindling.

HOSHI. [star] A handicap point.

JOSEKI. A correct or accepted sequence of corner play.

KAKARI. [hanging, related] Attack. Frequently made specific by combination with other words: thus Ogeima Kakari is an attack made by playing a long knight's move away from the stone under consideration. (Also, Gakari for euphony as in Takagakari.)

KO. A repetitive situation involving the capture and recapture of single stones.

KOGEIMA or KEIMA. A short knight's interval, such as K4 - M3.

KOSUMI. A stone played on the intersection diagonally adjacent to another stone.

MOKU. Point or eye. (see Me).

NIDAN. Second degree master.

OBA. The point of maximum potentialities - the still-undecided area where the greatest possibilities lie.

OGEIMA. A long knight's interval, such as K4 - N3.

SAN-SAN. (or SAN-NO-SAN) The 3-3 point, as C3 or R17.

SEKI. [barrier, impasse] A situation in which two isolated groups remain alive only because they have mutual liberties. If either White or Black plays, his group dies.

SEMEAI. [mutual attacking] A position in which two contiguous chains are struggling to kill each other, the life of one depending on the capture of the other.

SENTE. [leading hand] The initiative. Thus: "This play is Sente" or White has Sente, means "the opponent must answer or suffer a loss". Sente is relative, however - the opponent may seize Sente elsewhere on the board by threatening to take there more than he would stand to lose in the original situation.

SHICHO. The ladder - a situation in which an inner chain of stones is constantly in Atari, the formation making a pattern like a flight of stairs.

SHIMARI. [a tightening] Two or more kindred stones played in a corner with the intention of securing it against invasion, or at least making invasion disadvantageous to the enemy. Thus we have Ogeima Shimari: two stones at Ogeima interval in a corner (usually one being at the 3-4 point).

SHODAN. First degree master.

TAIGAISEN. Even-game, as against handicap. Thus, Taigaisen Fuseki is even-game strategy.

TENUKI. A play elsewhere on the board, having no particular influence on the local situation which has been occupying the attention of both players.

WATARI. [to cross over] Connection or bridge between two groups of stones.

YOSE. [finishing] The end-game.

RAISING YOUR STRENGTH

Extensions and Connections

(THIS IS THE FIRST of a series of articles written for beginners and players of average strength. The fundamentals of Go strategy and tactics will be the subject; the style will be basic, and assume no previous study by the reader. The articles on "Raising Your Strength" are prepared by the editorial staff of the Go Journal. While they are not intended to be exhaustive or authoritative, we believe that these studies can be useful stepping stones towards playing a better game of Go.)

This first discussion concerns the moves which extend armies toward the center of the board. Such moves are usually called for at the end of the opening stages, and throughout the middle game. One extends to the center for many reasons: to rescue armies without eyes, to surround enemy groups, or to secure a portion of the center territory. Generally, the player who dominates the center is able to connect his own armies, simultaneously dividing and constricting the enemy.

If one player extends too timidly toward the center, his opponent may seize the vital points; but if he jumps too boldly, he may find himself cut off from his base. He must also bear in mind the need to consolidate his extensions sooner or later, converting all gaps into solid connections. Waiting one move too long for such precautions can be a fatal tactical error. Some further clues to these distinctions will be found in what follows.

A. What is a connection?

Eventually, all connections must be resolved to a solid connection along a straight line, and this is, therefore, the only "true" connection. All other positions can only be potential connections, depending on certain conditions to become true connections.

The "diagonal" connection (Diagram 1-A) is close to a true connection, and may be considered a "virtual connection."

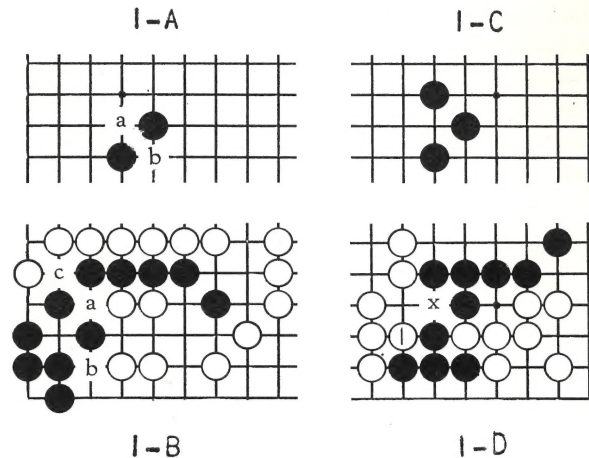


Diagram 1

But many players forget that a play at a or b is needed to make this a true connection. Diagram 1-B shows such a position, where Black relied on a diagonal connection to unite his two groups. But if White plays at a, he must answer at b to protect his second eye, and the connection is broken at c.

The "triangular" connection (Diagram 1-C) is also a virtual connection. Yet in 1-D, it plays Black false. For once White plays ol, he can continue at x; after Black captures, White looks for ko threats, and if he has enough, the connection will be cut.

With these warnings in mind, we can proceed to examine the most common ways of extending toward the center.

B. Extending under pressure

The first extensions toward the center will usually be made in the course of corner play, in close or direct con-

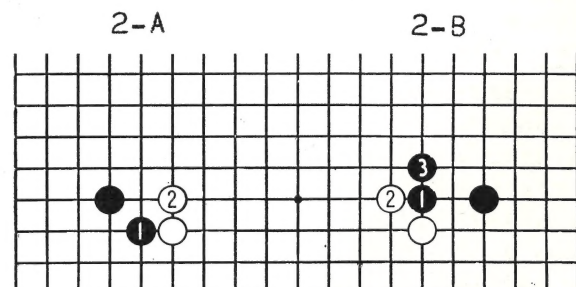


Diagram 2

tact with enemy stones. The solid extension occurs most often in response to direct contact: the well-known joseki positions of Diagram 2 are good examples.

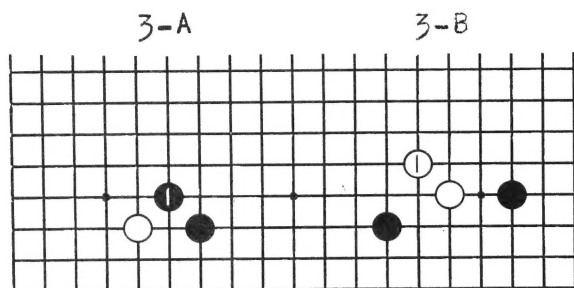


Diagram 3

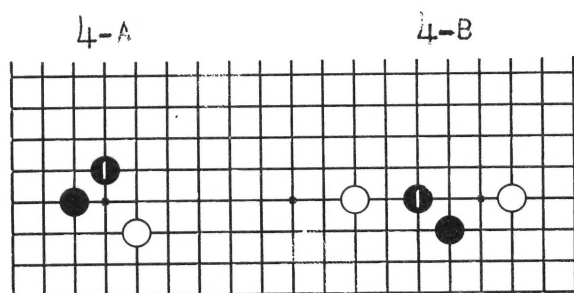


Diagram 4

The diagonal extension has a definite left or right directional purpose, as shown in the simple form of Diagram 3-A. Diagonal plays are usually seen when opposing stones are in the near vicinity or on both sides; ideally, the very compactness of this diagonal formation is a threat. Diagrams 3-B, 4-A and 4-B show common situations where diagonal moves have potential strength in two directions. A remarkable example may be seen in 04 of Diagram 13; this extension was strong enough to force the reply 05, and White went on to seize the most important point elsewhere on the board.

Many other forms of virtual connections are used in extending under pressure. The "double pair" is a very strong formation which might be used more by beginners. Diagram 5, from a Go-Seigen-Fujisawa game, shows a pair of such connections set up from two knight's moves. The only limitation of this connection is that it is subject to a ko threat, but its tactical advantages are plain.

When extending from a pair of horizontally placed stones, the single skip serves as a virtual connection. In the

(from Go-Seigen--Fujisawa game, AGJ, III, 3)

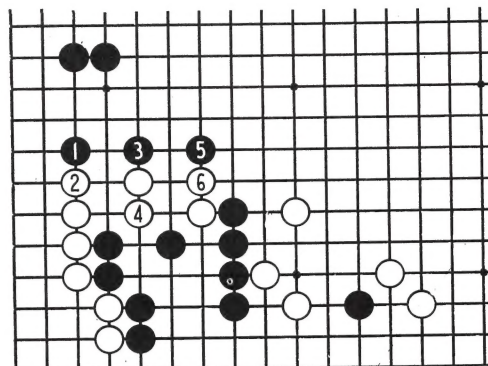


Diagram 5

examples of Diagram 6 are shown two such extensions, one from a Go-Seigen game, the other from a Shusai Fuseki study. Diagram 6-B shows two further steps in this line of reasoning. After Black's careful 2, White takes a big jump to the center with 03: close examination will prove that this double skip is a virtual connection which cannot be cut. Once more, when Black plays at a, White responds deftly with b. He moves swiftly out of danger, without risking a cut.

These examples underline the fact that there are many forms of safe extension under pressure. It is important to choose the most aggressive of these; a well-placed extension will often wrest sente from the enemy. It would be tempting to draw up a chart of such extensions, but the dangers of learning by formula are great. Beyond the basic examples, each situation must be analyzed by the player himself.

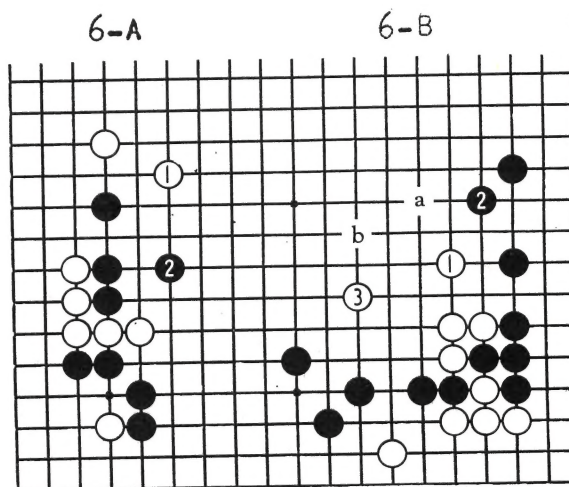


Diagram 6

C. Open situations: the single skip

When extending in open situations, without the pressure of strong opposing formations, it is normal to extend a step further than a "virtual" connection. The purpose of such moves is not to insure a connection, but rather to move boldly, gain territory and influence in such a way that an attempted cut would be unprofitable.

(from Shusai Study #4, AGJ, II, 1)

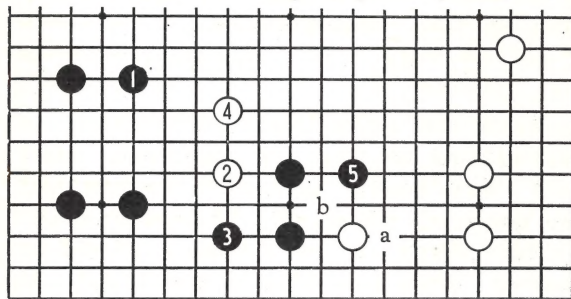


Diagram 7

A great deal of attention should be paid to the single skip, for this is the normal form of extension to the center. Diagram 7 shows a fuseki situation built up entirely from single skip moves. The extension of ●1 threatens to surround a vast territory; White invades lightly at ○2, and retreats to the center with ○4. Black then presses down on the other White formation with the L-shaped formation of ●5.

Why is the single skip used so often? Its strength lies in its versatility. First, note (Diagram 8-A) that White can play between the two stones, and Black has no immediate prospect of capture. Now consider the many alternatives open to Black if White makes this ill-advised cut. He can develop the situation of Diagram 8 with a play at a, if elaborate in-fighting will be profitable to him. Or on the other hand, he can sacrifice

8-A

8-B

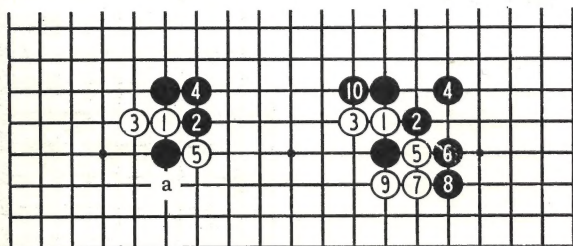


Diagram 8

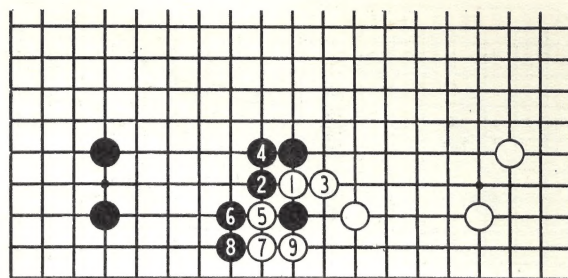


Diagram 9

his original stone to build territory or influence the center. Diagram 9-B shows how Black can dominate the situation by one such line of play, and still keep sente. He might equally well have built the same formation in three other directions. In Diagram 9 he maintains his strength toward the center, sacrifices one stone to build territory and keep sente.

What are the limitations of the single skip? When is it vulnerable? When the enemy has built up strength on both sides, as in Diagram 10, Black must now protect against a cut at a. 10-B shows how White can connect through Black in the maneuver known as "watari". A play at a or b in Diagram 10-A is often used to guard against this. Generally, any horizontal or diagonal play can be used to convert the single skip into a virtual connection.

A series of single skips towards the center is neither more nor less vulnerable than one, and a chain of such extensions is often seen. The L-shaped formation of Diagram 7 is also often seen. Here Black threatens to attack at a; but once White defends, Black is vulnerable to a play at b, and should watch this point carefully.

D. The knight's move

The knight's move (Diagram 11-A) is a weak link for beginners, who may not

10-A

10-B

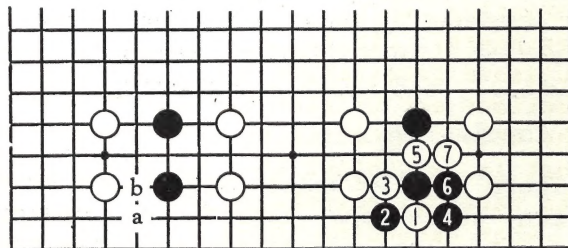
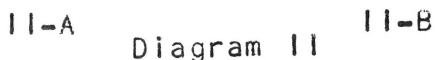


Diagram 10



What is the proper function of the knight's move? Not as a connection, nor as an extension to the center, but rather as a surrounding move, bearing heavily to left or right. In Diagram 11-B the knight's move is a good surrounding weapon. Here Black is not at all worried by a White cut, for White himself cannot avoid being cut off, and if Black has any kind of leeway to left and right, the White stones will die.

Diagram 13

E. Conclusion

the solid or diagonal extensions are most often used. Other forms of virtual connections are also used which cannot be cut in the normal course of play.

In open situations, the single skip is the normal extension. When planning such an extension, the beginner should not only ask himself, "Can this be cut?" but "If White cuts, how shall I answer?" If there are no White stones nearby to support such a cut, he can proceed boldly to make the normal extension without fear of the consequences.

II. Forming Territory

From the experience of players first introduced to Go, it appears that the most difficult point to understand is the general idea of "territory".

Territory is an area claimed by one player when his stones surround it so that he can form two eyes, but his opponent cannot. The size of the area, the shape, and the strength of the outside wall must all be considered in deciding if it is safe.

As far as shape is concerned, long narrow areas are better than square box-like structures. Diagram 1-A shows a row of four spaces that is safe no matter who plays; Diagram 1-B, a square which is dead in any case.

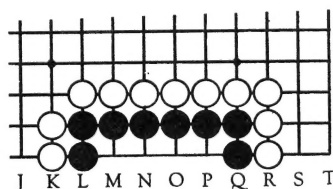


Diagram 1-A

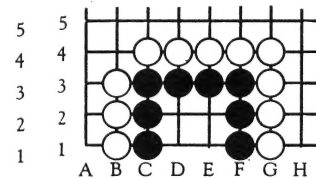
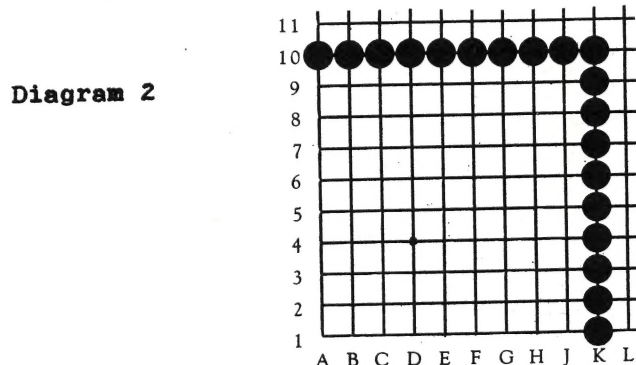


Diagram 1-B

The strength of the outside wall must be weighed in forming territory. Consider Diagram 2. The territory inside the Black quadrant is said to belong to Black, for White cannot form two eyes if Black plays correctly. Try it and see.



Correct order of play

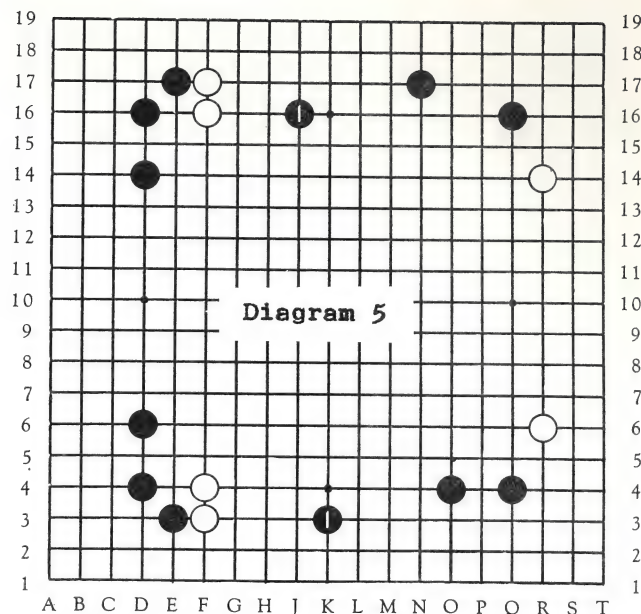
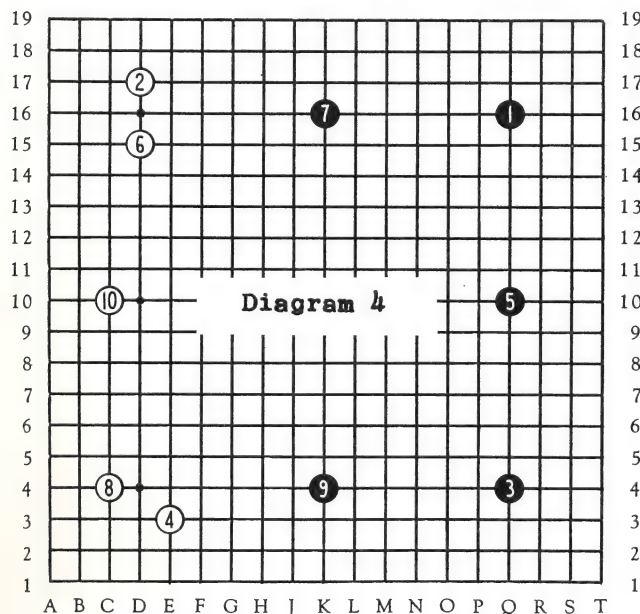
There are several widely accepted principles on where and how to form territory, and the first is this: it is easiest to form territory in the corner; next, along the side, and hardest in the center. This can be seen most easily from the minimum number of stones needed to form two eyes: 6 in the corner, 8 along the side, and 10 in the center. The basic principle of strategy is to play first in the corners--either closing a corner with two stones, or attacking an enemy play in the corner--then to build territory along the sides; and finally extending into the center.

Play the third and fourth lines

The methods of forming territory in the corners are the subject of Joseki studies, and the beginner should gain some knowledge of these before anything else. In extending along the sides from a corner position, the questions to be answered are: (1) how far up from the edge? and (2) how long a jump from the corner? The remainder of this article will concern these two points.

Primarily, you will play on the third line to form territory, but with some stones on the fourth line to achieve good balance. This is the second basic principle of forming territory.

Before 1930, classical play emphasized the third line quite heavily. The left side of Diagram 4 shows a conservative opening, with four out of five stones on the third line. But in the

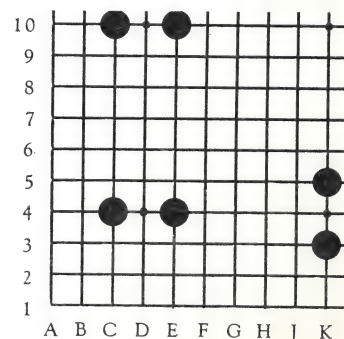


'30's, a new opening strategy was proposed (Shin Fuseki), shown in its extreme form on the right side of Diagram 4. These fourth line plays are designed for center influence, more than immediate territorial gain. Such heavy accent on fourth line play is seldom seen today, but the "new Fuseki" has left its imprint in modern "balanced" play.

Diagram 5 illustrates one application of this search for balance. In the upper half, Black attacks the two white stones with a high play, relative to the low position of his corner stone, N17. But in the lower half, he plays low at K3, to balance the O4, Q4 formation.

After claiming territory on the third line, where next? Diagram 6 shows the formation known as a "box". This is a very strong grip on this quarter of the board; White should try to stop such a formation at any cost, for when he invades at this point, he cannot accomplish too much. Though such formations are seldom seen completed, their potentialities exert a strong influence on developing strategy.

Diagram 6



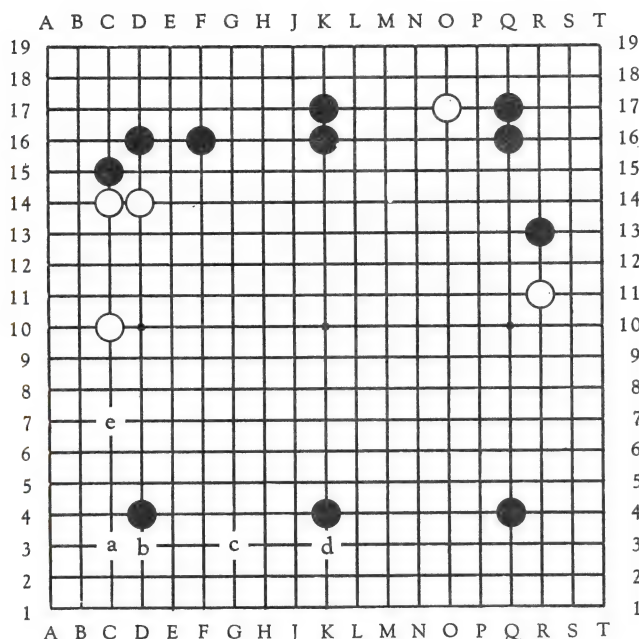


Diagram 7

Returning to Diagram 4, we note that the right hand formation places one stone in each area, where Diagram 6 has two. The former is a rapid style of play, claiming influence over a large area with a few stones, but it takes considerable skill to follow it up profitably. Strangely enough, this is the exact position that Black receives in a large handicap game. How can the weaker player best solidify this position to show a concrete gain?

All stones are on the fourth line. What third line moves will serve this

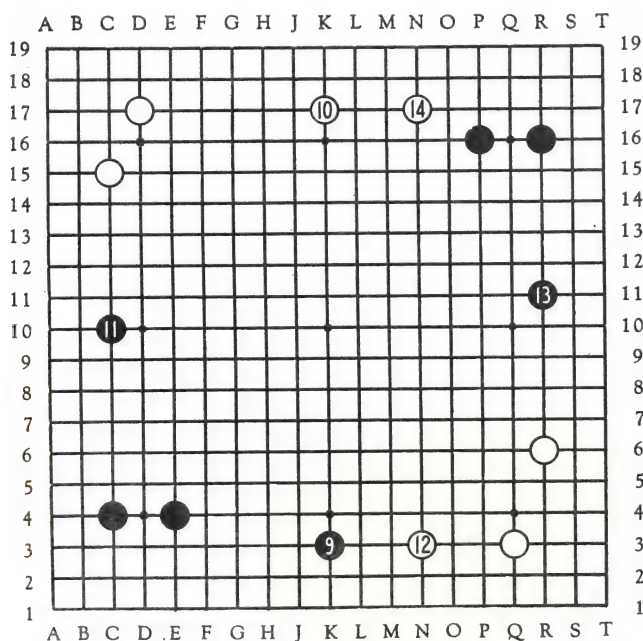


Diagram 8

purpose? Diagram 7, lower half, suggests five points that may be used. Plays at b and e are often used to close the corner, as shown in the upper right (bearing in mind that there is no one play that will secure the corner from a base on the 4-4 point). It is common to see plays at c used to build side territory, but the strong move at d is often ignored by beginners. As shown in the upper half, a play at K17 has influence in both directions: in large handicap games, this move is especially useful.

How far to extend

In forming territory, the biggest question to answer is, how far to extend from the corner groups. The widest extension used practically is six spaces. The safe extension from a single stone on the third line is three spaces, forming a connection which cannot be broken. Diagram 8 shows both wide and narrow extensions; moves 11 and 10 are maximum extensions; 9 and 13 are one short of this; 14 and 12 are safe 3-line extensions.

What is the thought behind moves 11 and 10? The opponent can invade directly in the large gaps left. But note that if White plays C7, Black can safely extend with C13; this leaves the pressure on White, between two strong Black groups. White has made a similar move with 14, threatening Black's corner as well. And one reason that Black played 13 at R11, is that he would not have had this optional extension if he had gone to R10.

It is true that the six-space extension can be consolidated with a play at C7. But a higher play at D8 is more common, and even more likely, Black will aim to play E10 and K5, to form the box structure of Diagram 6.

But the beginner is more likely to be interested in knowing how far he can extend without fear of having the connection broken. He wants to know that he can capture an invading stone if he has to.

The principle of safe extensions

In most circumstances, one can extend on the third line, three spaces from a single stone, four from double stones, and five spaces from a three-

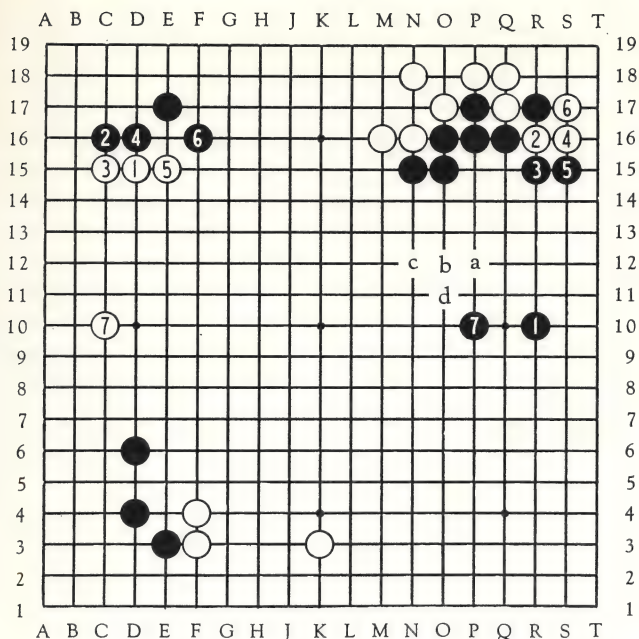


Diagram 9

stone formation. Diagram 9 shows three common situations illustrating this principle. At lower left, White extends four lines from his doubled stone, derived from one of the commonest handicap joseki. At upper left, he extends five lines in a much used even-game joseki. The upper right is a familiar opening where 1 is considered essential to make full use of the strong black wall.

Defending one's own

It is all very well to say that a certain extension is normal and safe. . . but what to do when your opponent disregards form and plunges in? A beginner often learns how to make the right move, but not how to defend it; he becomes discouraged and retreats to timid extensions, which are even more certain paths to defeat. Naturally, there is no simple answer to this, but the following discussion suggests an approach.

In Diagram 10, Black has made the normal extension to K3, but White rashly invades with 1. What shall Black do?

First, Black must decide one thing. Will he try to capture, or will he force

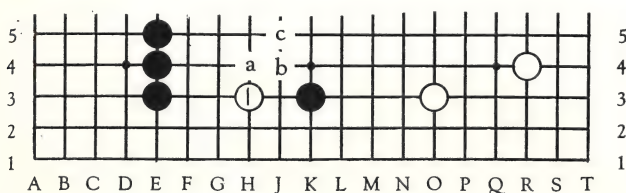


Diagram 10

White out in the center, making another strong wall on the right. In many cases, the latter is more profitable, but here Black must capture. There is no room to expand on the right. Should Black then attack at a, b, or c?

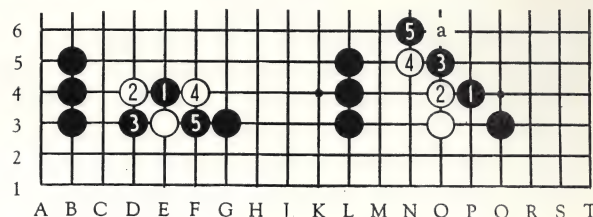


Diagram 10-A

Diagram 10-B

The one move he should not make is a. Diagram 10-A indicates the kind of complexities that White can devise. Instead, Black should play at b, giving White little choice beyond the sequence of Diagram 10-B. 5 is the key move here. Once you have learned this type of capture, it seems simplicity itself, but many a beginner plays timidly at a instead, and White is out. Diagram 10-C shows the correct sequence. 9 captures White, with no opportunity for ko or other argument.

It is good for Black to study such possibilities by himself, so that he is prepared to defend his own territorial claims. But in any case, if he knows that his extension is right, he should play with a certain aggressive confidence against any unorthodox White moves. Diagram 10-D shows the same style of play applied to the next higher analogue, a six-line extension from a column of four. After 12, White can only push in one space on row M, and he has also stranded three stones with no base in a powerful Black formation.

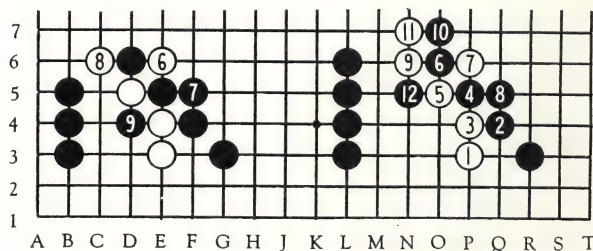
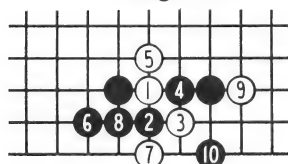
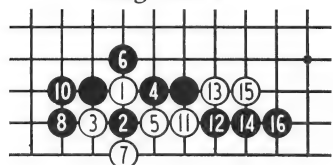
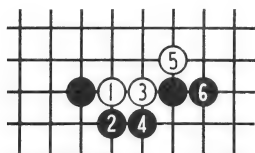


Diagram 10-C

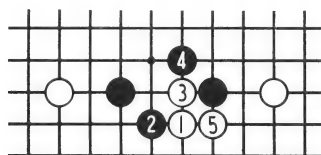
Diagram 10-D

BASE POSITIONS

One can always make a safe group (in the absence of nearby hostile stones) by placing two stones on the third line with two intervening empty points. The opponent cannot separate these two stones, nor can he prevent the formation of two eyes. The following three attempts will serve to show the truth of these statements



If, on the other hand, enemy stones are in position on both sides of the base position, as shown in Diagram 4 the eyes of this base position can be destroyed. If flight to the center is not possible, the stones of the base position die. The following will illustrate this statement.

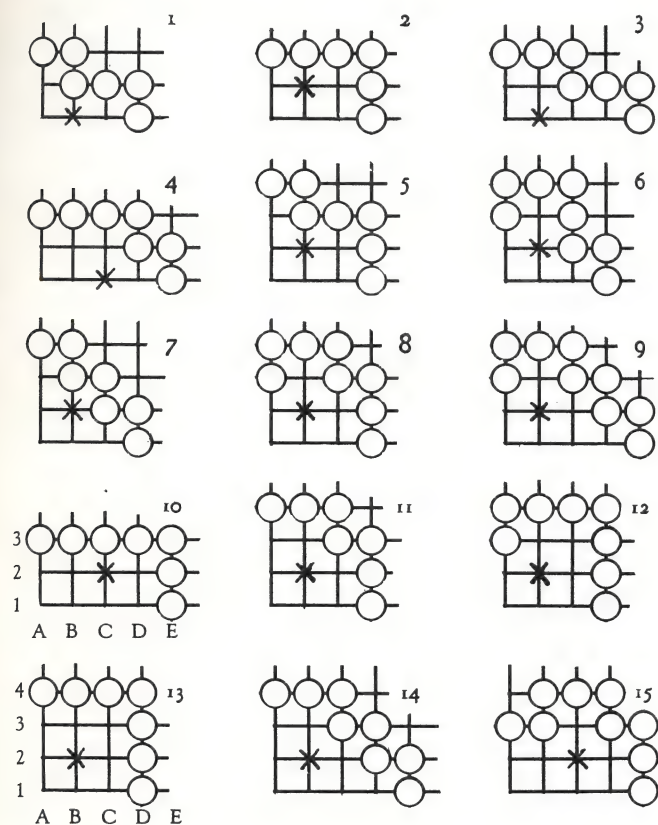


CORNER POSITIONS

Leading to Ko, Seki or Capture

[Adapted from Das Go-Spiel,
by Bruno R ger]

The white groups illustrated enclose a sufficient number of vacant points to be safe in the center or on the sides of the board against any attack. When, however, they are situated in the corner, as shown, and when the adjacent external points are occupied by enemy stones (thus, in position 1 Black is assumed to have occupied A4, B4, C3, D3, E1, E2, and other points further removed which make these surrounding stones unassailable by W) these positions are unsafe, and if B is permitted to occupy the point in each figure indicated by x, the best possible play by White leads to a ko fight, a seki, or in some cases the loss of the group.



With B having the first move in each case, the play would be:

Position 1: Leads to ko. •1 B1, °2 A1, •3 A2.

Position 2: Lost. •1 B2, °2 B1, •3 A2. If one of the external points is unoccupied, the position leads to a ko; B must then begin at B1, thus: •1 B1, °2 B2, •3 C1, °4 A1, •5 A2.

Position 3: Ko or seki. For ko: •1 B1, °2 B2, •3 C1, °4 A1. For seki: •1 B1, °2 C1, •3 A2.

Position 4: Ko. •1 C1, °2 B2, •3 B1, °4 A1, •5 A2. If B ignores one of W's ko threats and plays A1, a seki results. Black is not likely to do this, however, since the position is worth more than 20 points, and he can almost certainly derive more advantage from continuing the ko fight than from accepting the seki.

Position 5: Seki. •1 B2, °2 A2, •3 B1, °4 C1. W must answer B's play •3 B1, otherwise B follows up with •5 A1 and a ko results. Playing •1 B2, °2 B1, •3 A2, °4 C2 leads also to seki.

Position 6: Seki. •1 B2, °2 B1, •3 A2.

Position 7: Seki. •1 B2, °2 A2, •3 B1.

Position 8: Seki. •1 B2, °2 B1, •3 A2, °4 C2.

Position 9: Seki. •1 B2, °2 B1, •3 A2, °4 C2, •5 C1. B's last play is forced, since otherwise W plays at that point and lives with 7 points. Similarly W must answer B's •1 B2; for otherwise •3 C2 achieves a ko.

Position 10: Ko or seki. For seki: •1 C2, °2 B1, •3 B2, °4 C1, •5 A2, °6 D1. For ko: •1 C2, °2 B2, •3 B1, °4 D2, •5 C1, °6 A1, •7 A2. The following, however, would be very poor: •1 C2, °2 C1, since •3 B1, °4 B2, •5 D1, °6 A1, •7 A2 leads to a double ko, from which B profits, since in order to live, W must ignore two ko-threats.

Position 11: Ko. •1 B2, °2 A2, •3 B1, °4 B3, •5 A1.

Position 12: Seki. •1 B2, °2 C2, •3 B1, °4 A2, •5 B3.

Position 13: Seki. •1 B2, °2 B3, •3 A2, °4 C2, •5 B1.

Position 14: Seki. •1 B2, °2 C1, •3 C2, °4 B1, •5 A2.

Position 15: Ko or seki, at the option of the defender: Ko. •1 C2, °2 B2, •3 B1, °4 D2, •5 C1, °6 A1. Seki. •1 C2, °2 B1, •3 B2, °4 C1, •5 A2. Since the position is worth more than 30 points, W should play for seki.

It is to be noted that if the White stones are not completely surrounded by Black, B's attack will in many cases fail. For example, if in position 6 one of the external points is unoccupied, then after •1 B2, °2 B1, •3 A2, °4 B3, W kills the Black invaders and lives with two eyes.

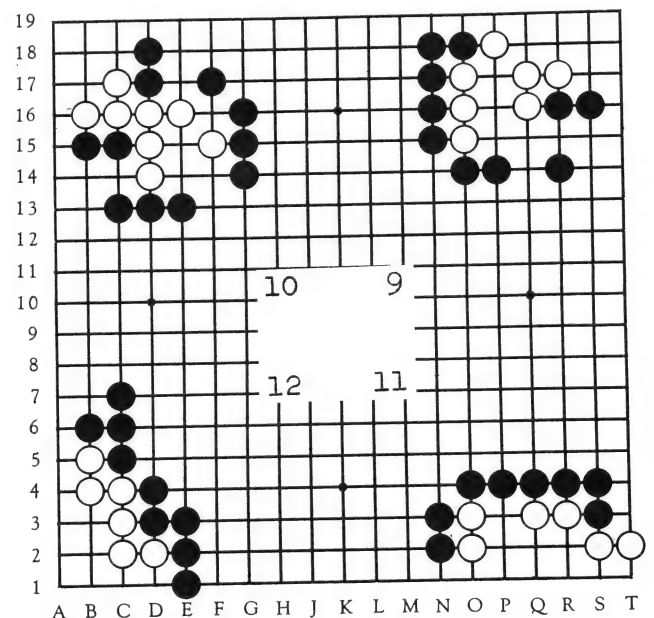
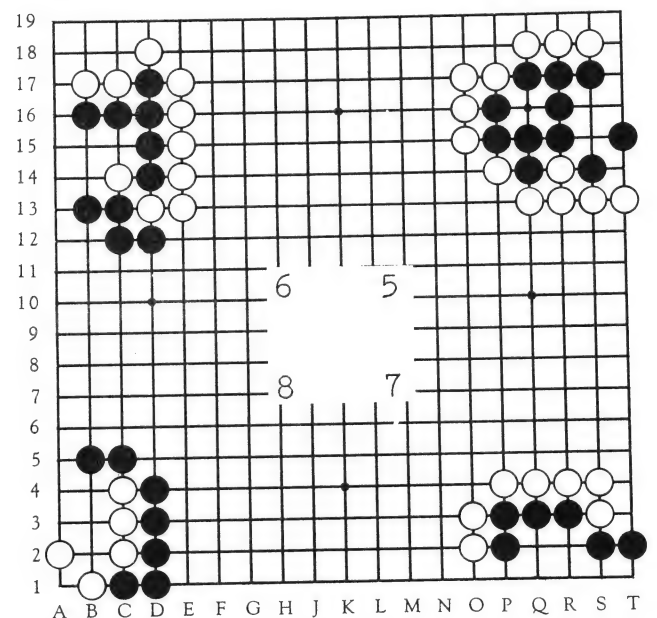
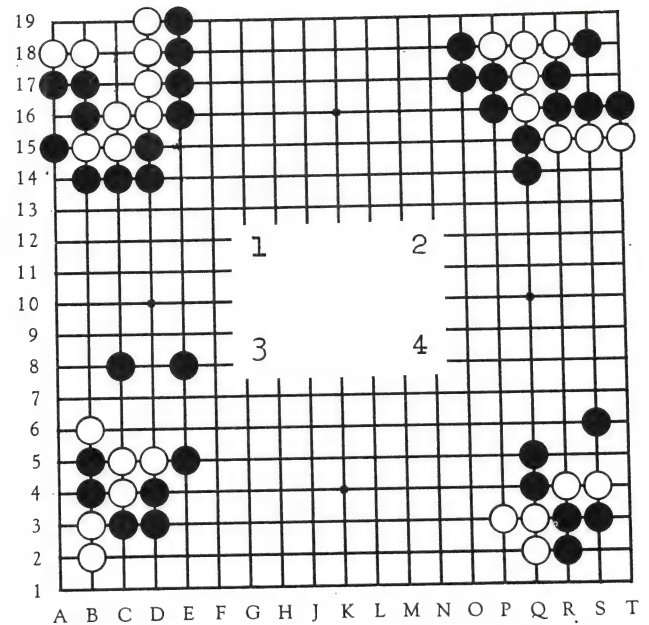
Similarly in position 1, if an external point is open, B can still achieve a ko by •1 B1 etc.; but if two external points are open, then W lives with two eyes by •1 B1, °2 A1, •3 A2, °4 C1.

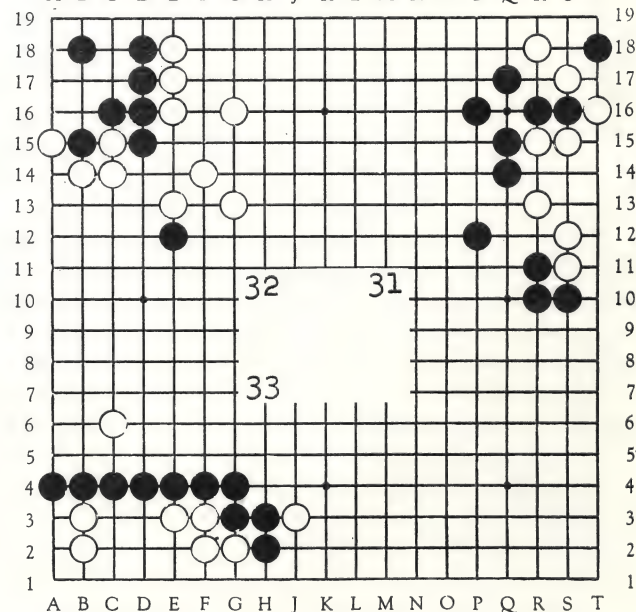
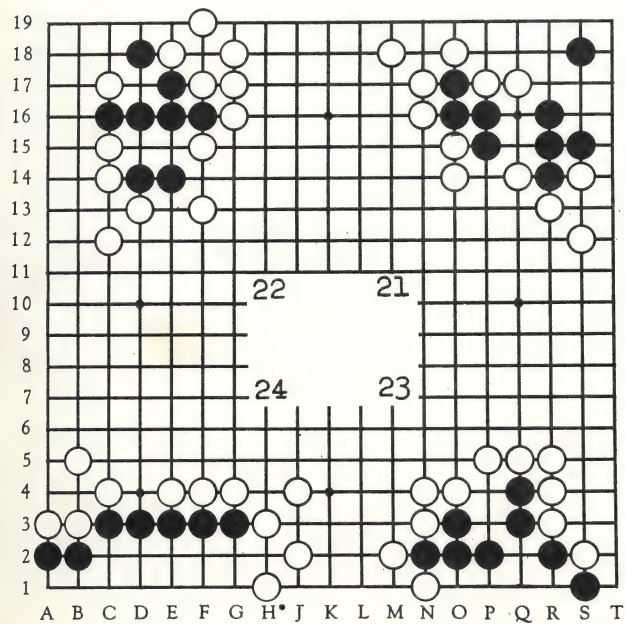
PROBLEMS

The following problems were contributed by Koshi Takashima.

1. Black to play and kill.
2. White to play and live.
3. Black to play and live.
4. White to play and live.
5. White to play and kill
6. White to play and win
7. White to play and kill
8. Black to play and kill
9. Black to play and kill
10. White to play and live
11. Black to play and kill
12. Black to play for Ko
13. Black to play and kill
14. Black to play and kill
15. Black to play for Ko
16. White to play and live
17. White to play and kill
18. White to play and live
19. White to play and kill
20. White to play and kill
21. White to play and kill
22. Black to play and live
23. White to play and kill
24. White to play for Ko
25. White to play; Black loses side or plays for Ko
26. White to play and kill
27. Black to play for Ko
28. White to play and live
29. White to play for Ko
30. White to play and kill
31. Black to play and kill
32. White to play and kill
33. Black to play and kill

Answers will be found on page





END PLAY

by Koshi Takashima

After the big mid-game battles, which follow the jockeying for position of the Fuseki stage, come the finishing touches which the Japanese call "Yose". These are the sealing off plays, usually along the border, and often the game is won or lost in the course of this end-play. Proper timing and the skillful use or seizure of sente at this time can easily gain 15 or 20 points.

We can distinguish three types of position, as illustrated in Figure 1:

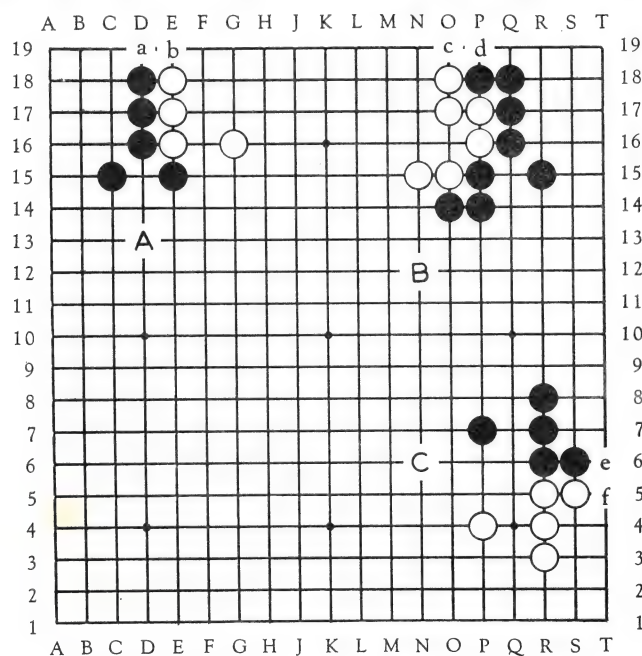


Figure 1

A. Sente-sente:- positions where either side can play with sente. If White plays at a, Black must answer or lose quite a few points. Similarly, if Black plays first, at b, White must answer.

B. Sente-gote: sente for one player, gote for the other. If 1 at c, White must answer; if 1 at d, Black can tenuki without much loss, or reply 2 Q19, whereupon White must play 3 at c or lose the stone at d, after which Black has sente and can play elsewhere.

C. Gote-gote. 1 at e loses sente, so would 1 at f. In either case, the obvious answer calls for a protective reply - thus 1 at e, 2 T7, 3 T5, and now Black has the lead.

The player who can first break away from the big battles should go around the board selecting all the sente-sente places first, then the sente-gote points. Finally the gote-gote positions are finished off by alternation. In selecting the sente-sente positions, one chooses first the plays which it would be most expensive for the opponent to ignore. Otherwise the opponent may break away for a moment to make a big sente play of his own choosing - big in the sense that it must be answered, not necessarily big in the sense that of itself it nets him many points. This diversion concluded to his satisfaction, he can return to the original position and make his defensive reply. This sequence of events is to be prevented when possible, though it cannot always be avoided, for sente changes hands rapidly in the end game.

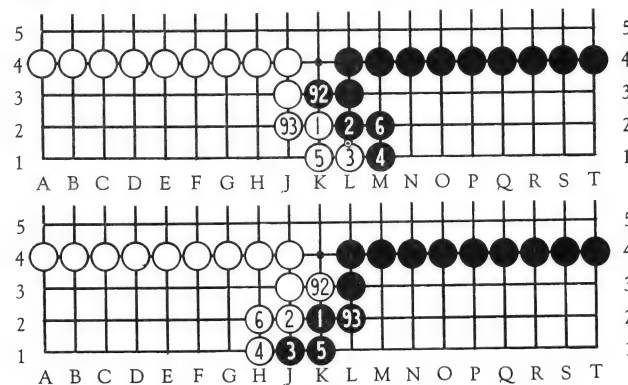


Figure 2

Figure 2 shows a highly artificial situation constructed to illustrate how the value of a yose play is calculated. Now the local scores in territory points are White 25, Black 22 in one case, Black 25 White 22 in the other. In one case White "wins" by 3, in the other, Black by 3. The difference between these two events is, then, 6 points. This is what this particular sente-sente yose is worth; the calculation is always versus the result obtained if the opponent plays first instead.

The following diagrams show typical end-play situations.

Figure 3. Sente-sente. Worth four points as against the alternative 1 R1, 2 S1, 3 Q1 after which B must guard against 4 S2 by playing 5 S2, 6 T2

or °S3. This is one of the most common yose.

Figure 4. Sente-sente, six points. In this position White must give more ground than in Figure 3; if °2 O1? °3 O2. Alternative, °1 M1, °2 L1, °3 N1, °4 L2.

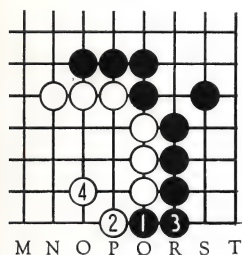


Figure 3

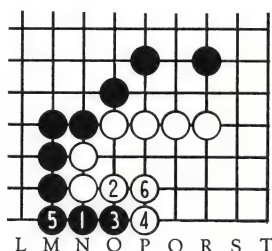


Figure 4

Figure 5. Sente-sente, two points. Alternative °1 S5, °2 T3+. Black would then take sente to play elsewhere, so that later W would get to play T5. If this were the last yose on the board, B could continue with °3 T5 himself, for a profit of two more points with gote.

Figure 6. Sente-sente, eight points. Alternative °1 T6, °2 T7, °3 T5, °4 S8.

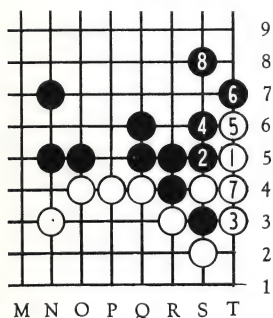


Figure 5

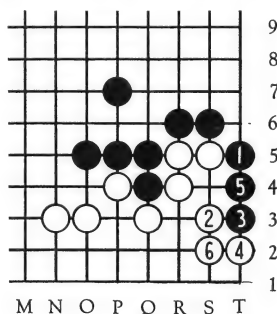


Figure 6

Figure 7. Sente-gote, four points. If B tenuki instead of at °2 then W gets seven points but with gote, playing °S1, °T3. °2 S1 is the right place; if T3 instead, then °S1; if °2 R1, then Ko (°3 T2, °4 P1, °5 S1). Alternative, °1 Q1.

Figure 8. Gote-gote, seven points. Usually °4 would be played at S1, as in Figure 7, which saves three points-but not in this case! If °4 S1, then °5 S6, and B loses two stones (S8,S9). Alternative, °1 Q1.

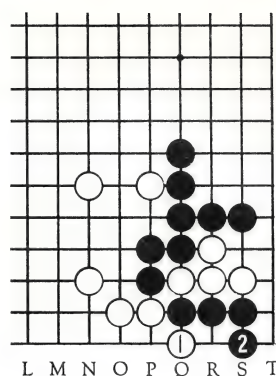


Figure 7

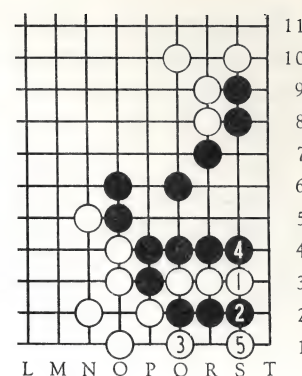


Figure 8

Figure 9. Gote-gote, five points. °1 is a fine play. Later °C1, °A3, and °A1. Alternative, °1 A4, °A6, °D1.

Figure 10. Gote-gote, 3 1/2 points. The half point, because later °A2, °A3 and Ko. If °1 B3 instead of B1, (hoping for °2 B4, °3 B1, °4 A3, °5 C1, °6 C4+2 which would be four points with sente for W) then °2 B1 and W loses.

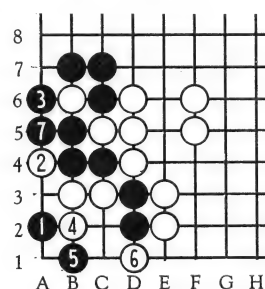


Figure 9

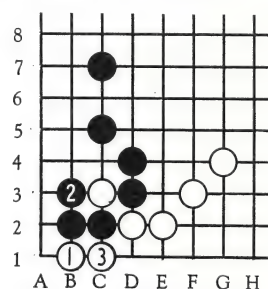


Figure 10

Figure 11. Sente-gote, nine points. This is the so-called "monkey jump". Alternative, °1 B5, °2 tenuki (°2 A5 would be gote) and now or later °A4, °A3, °A5, °B3.

Figure 12. Sente-sente, six points.

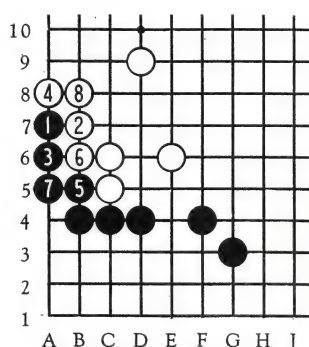


Figure 11

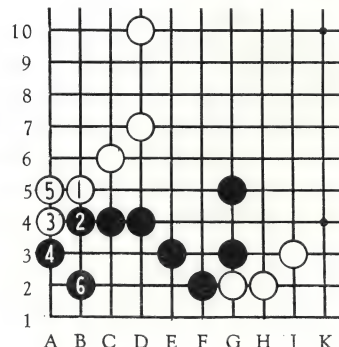


Figure 12

Figure 13. Sente-gote, 11 points. This shows the penalty of ignoring a play (°S5) like °1 of Figure 12. Alternative, °1 S4, followed by the usual °2 T4, etc.

Figure 14. Gote-gote, ten points. The later continuation will usually be °G1, °H1, °F1, °H2. Alternative, °1 E2 °2 D2, °3 F2, and then later °D1, °C1, °E1, °C2. Granting that the ten point profit is considerable, one must observe that this play is often mistakenly chosen by beginners when they could

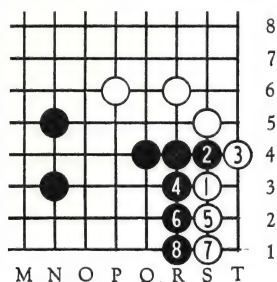


Figure 13

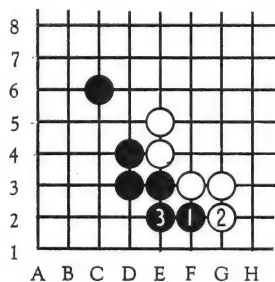


Figure 14

instead make plays like Figure 3 at two or three places first, for a much greater profit.

Figure 15. Gote-sente, eight points. Later, °S1, °T2 and eventually °S3. Alternative, °1 R2, °2 P2 (not °2 Q2, because Black could profit further by playing Q1 with sente). In this corner situation, this gote play is even less worth-while than in Figure 14. See Figure 17 for the value of °3.

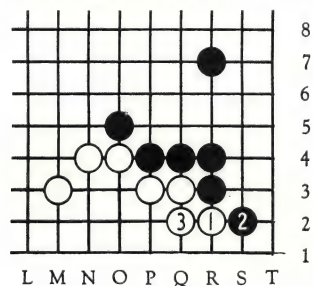


Figure 15

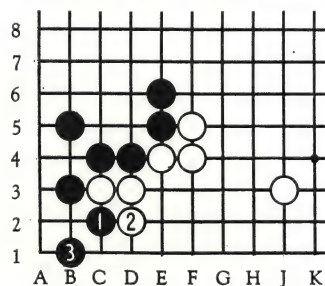


Figure 16

Figure 17. Gote-gote, 13 points. Later, °B1, °A2, and eventually °B3. Alternative, °1 D2, °2 E2, °3 C1+, and later °E1, °F2, °F1, °G1, °D1, °G2.

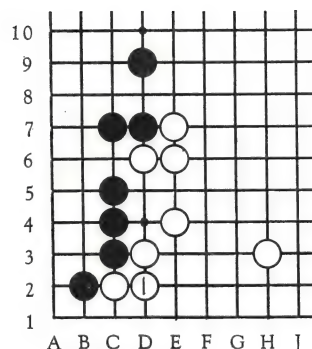


Figure 17

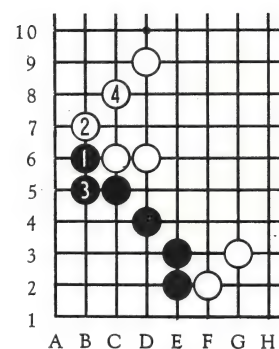


Figure 18

Figure 18. Sente-sente, six points. Alternative, °1 B6, °2 B5, °3 A5, °4 A4, °5 A6, °6 B3. Sometimes, as we see from this diagram and the next, the diagonal play on the second line keeps sente.

Figure 19. Sente-sente, six points. Usually this second line play is gote, but this time B must defend against a following white play at B2, hence °4.

Figure 20. Gote-gote, 13 points. Which is merely the other side of the coin of Figure 17. After °3 T7, White tenuki. Later B can continue with °T5, °S4, °T4, °T3, °T6, °S3. Overall, this is 13 points vs the alternative °1 S6, °tenuki, later °T8, °S9, °T9, °T10.

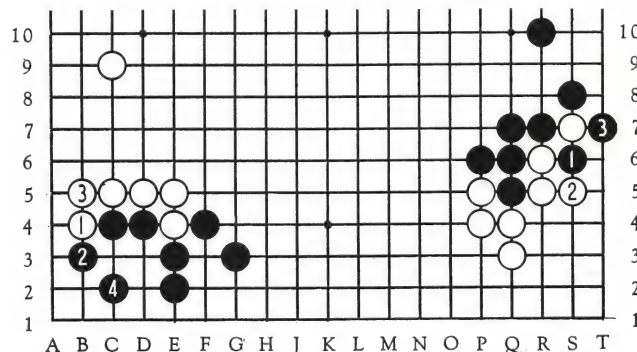


Figure 19

Figure 20

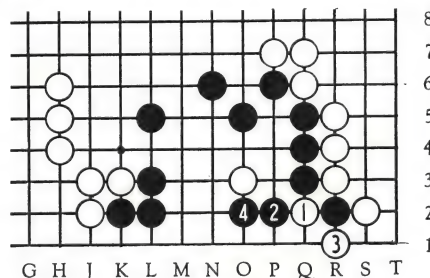


Figure 21

Figure 21. Sente-gote, 12 points. Alternative, °1 Q2, later °S1, °T2.

HANDICAP JOSEKI

The handicap stone is usually attacked in one of three ways: F3, G4, or H3. More rarely, White may instead play F4 or G3, or may fail to attack before Black has opportunity to reinforce the D4 stone.

1 F3

Black has two choices; he can play 2 F4, a relatively strong play, or in certain circumstances he may elect to play 2 E3, which although it secures the corner is nevertheless weak in that it gives little opportunity for expansion.

The F4 Joseki

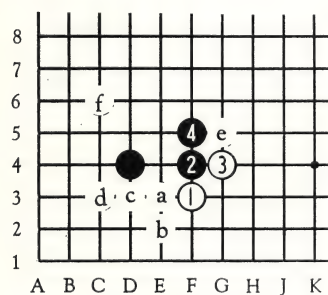


Diagram 1

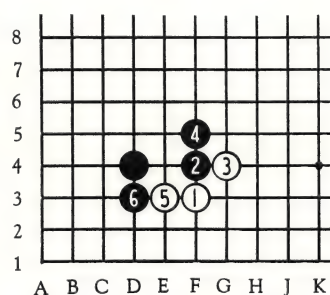


Diagram 2

W's answer 3 G4 to B's 2 F4 is invariable. Similarly B's 4 F5 almost always follows. In the beginning of a game it would not be recommended that B play at a (Diagram 1), although it may be advisable if there are already hostile stones nearby. After these four plays, however, W has a choice of several continuations; for example: a, b, c, d, e, or f. To 5 at a, B always answers 6 D3. The resulting position (Diagram 2) is the basis of a number of important joseki.

A. 5 E3

I. 7 E4

For the seventh play, W again has several options. The cut at E4, shown in Diagrams 3 and 4, is by no means the best of these—it is better for W to first make the preparatory play a or b. Since B can easily make mistakes in fighting this cut, however, it will be profitable to consider the play.

In diagram 3, the D5 stone is lost after 10 D6. 10 C5 would not be good. B would thereby demonstrate that he did not know the joseki and feared losing the corner, and the black stones around F4 would be exposed to attack. B's 12 D2 is very important, and may on no account be omitted. W may now continue with 13 H3, to which B replies 14 C6, or W may play 13 E2, leading to 14 G3.

Instead of the play shown in Diagram 3, which can lead to complications, B can choose the variation shown in Diagram 4. By his 8 D5, B gives up the F4 and F5 stones, gaining instead an extension along the w border. After 10 D6, W has little choice; if he does not play E6, the cut at E4 is fruitless.

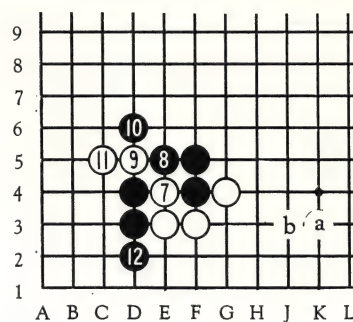


Diagram 3

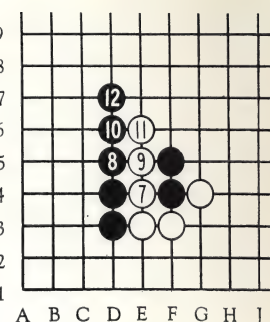


Diagram 4

II. 7 K3

If as the seventh play W elects K3, B must protect himself against the threatened cut at E4. D6 is the best play (Diagram 5). After 11, B can play elsewhere. It is necessary, however, that he know how to protect himself if W should invade at C5. The correct defense is given in Diagram 6.

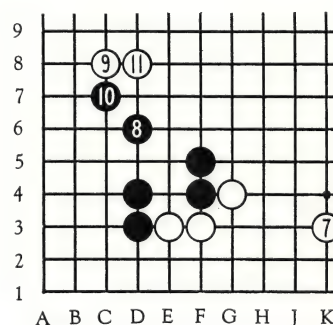


Diagram 5

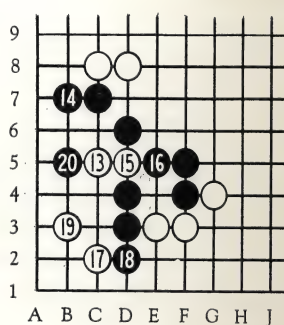


Diagram 6

• 14 is noteworthy as a good play which often recurs in similar situations. 14 C6 would not be good.

19 B4 would lead to speedy death for W through 20 B3. 21 B3 would be bad because of 22 B5.

IV. 7 C6

To 7 C6, B replies 8 C5, and the play continues as shown in Diagram 8 below. 9 is very good, for if B does not play D6, W continues with D5 and threatens to play E4 or C4. 9 D6 would be weaker; B would usually answer 10 E4, which prevents W from cutting and at the same time threatens a play at G3.

B is well advised not to answer W's 11 B6, but rather to play elsewhere. If he nevertheless wishes to continue play in this corner, then either a or b would be good attacks. c might also be considered, with the caution that W need not answer this play. He

canwell afford to give up the B6, C6 stones in order to establish an attack on another group. The play 12 E6, which one often sees in a beginner's game, is very poor.

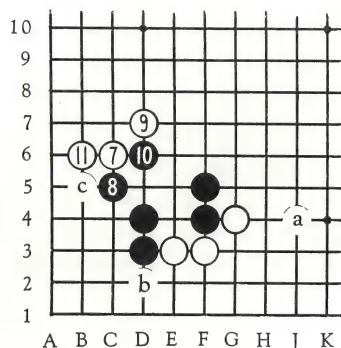


Diagram 8

B. 5 E2

I. 7 D3

The preceding joseki are based on W's playing 5 E3. A frequent alternative is 5 E2, to which B answers 6 E3. W may now answer 7 D3; if he does, the three succeeding plays (Diagram 11) admit of no variation.

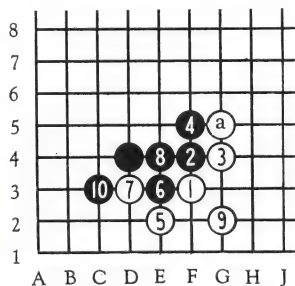


Diagram 11

W will now generally protect the D3 stone; this looks small, but is in fact very important. Should W instead play a, for example, B answers by capturing with 12 D2, and has an unassailable corner. B's best response to 11 is 12 G5 (Diagram 12); this makes the B position very strong, and forces W to concentrate a large number of stones in a small territory. If on the other hand W is given opportunity to play G5, the W position would have been good and the B, poor.

Beginners might feel that 13 is weak, and that 13 C10 would be preferable, but this would be an error. It would lead to 14 H4, and W would be constrained to a small territory here.

14 is B's strongest continuation. If W attacks at C4, B simply gives up the C3 stone, strengthening his position on the w border in compensation. Instead of 14 C10, beginners often play C5, C6 or D6 in order not to lose the C3 stone, but this is unsound; it leads to a concentration of stones. From a strong wall one must make a bold extension.

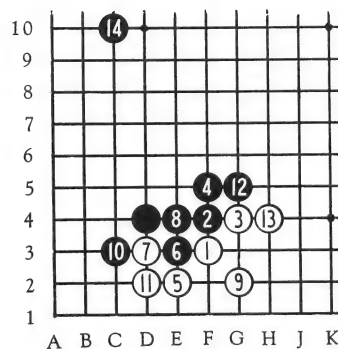


Diagram 12

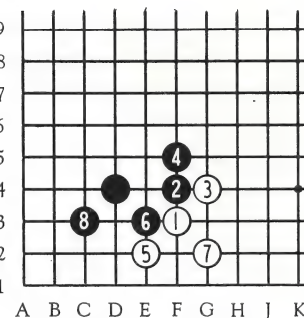


Diagram 14

II. 7 G2

If instead of the above, W plays 7 G2 (Diagram 14) almost all beginners will make the mistake of playing 8 D2. This is a bad blunder; W can play C3 and live in the corner, since after B D3, W plays C2 and has the double threat D1 or B5. The correct answer to 7 G2 is 8 C3. After this, both players will generally have more important plays to make elsewhere on the board before returning to this corner. For B, however, a play at D2 is fairly profitable. On the other hand, if W plays D2, B need not answer; he can well afford to give up the E3 stone (if W should press on with D3) in exchange for a strong play elsewhere.

D. 5 C3

Diagram 15 shows the only correct answer. 6 C4 would not be good; it would result in 7 D3, 8 E3, 9 E2, 10 E4, 11 G2 or G3. Similarly 6 D3 is not to be recommended because of 7 C4, 8 D5, 9 B6.

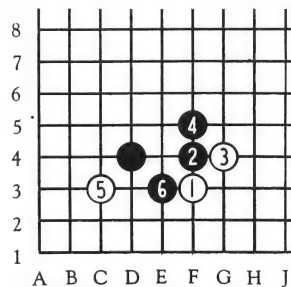


Diagram 15

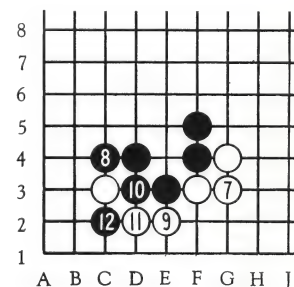


Diagram 16

W now has several choices; 7 G3 protects his stones preparatory to an expansion on the s border; B replies 8 C4, leading to the position shown in Diagram 16. B has a secure corner.

Or W may play 7 C4; 8 C6 is the best answer, since W is thereby confined to a small territory in the corner, and B still threatens to play G3 (Diagram 17). Or W may play 7 B5, to which B replies 8 G3.

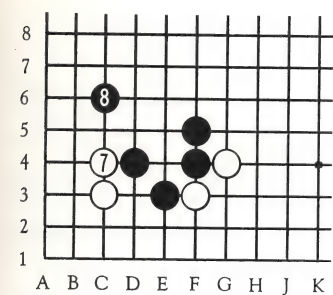


Diagram 17

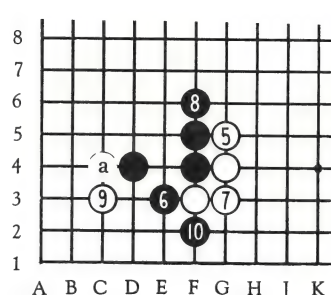


Diagram 18

E. 5 G5

B's best answer is shown in Diagram 18 above. W's 7 G3 prepares for an invasion at C3, with the purpose of obtaining a better position around 7 even if B should prevent a connection between 9 and 7. B has only one good counter-play F6. After 9, B can play 10 as shown, or he may instead play at a. (If W had played 7 G2, B would have had no option but to play first F2, then F6.)

Black extends to C7

White seizes the corner

When B answers the F3 attack on his D4 stone by playing at C7, with the purpose of extending along the w border and acquiring influence toward the center, W has a choice between two main lines of play:

(1) He can immediately invade the corner; for example, °C3 establishes a safe W group in the corner, and B must play to limit the size of this corner territory and at the same time to establish the basis for an area of his own on the w border, or toward the center with pressure on the F3 stone.

(2) He can play to constrain B; for example, °C9 (best answered by •D3) limits the B extension along the w border, and the apparently large B corner is still reducible.

In this article we shall consider a few of the joseki which follow upon W's choosing the first of the above alternatives. These joseki are essentially examples of hand-to-hand fighting. Now it is characteristic of the game of Go that when the weaker player engages in a hand-to-hand fight with a stronger player, he can afford no errors. Spectacular disaster can follow immediately if the possibility of a cut is overlooked, or if an awkwardly placed stone permits the opponent to preempt the area the weaker player was working toward. When we combine this need for precision with the multiplicity of variations to which these joseki

are subject, it is no longer sufficient to consider only the first few plays. Somewhat more extended presentation and study are indicated.

B almost invariably answers °3 C3 with •4 D3. Only under exceptional circumstances is •4 C4 considered an acceptable alternative.

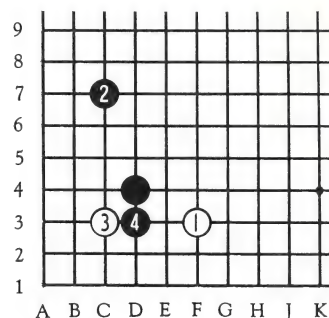


Diagram 1

We can distinguish between two broad lines of development which follow from the position of Diagram 1. The first, which we shall now consider, is characterized by W's sooner or later edging along the s border with a play at D2, which B answers with E2. The other, which we leave for later consideration, involves B's constraining W by playing C2. (In addition to these two lines of play, there are others which will be taken up in due course.)

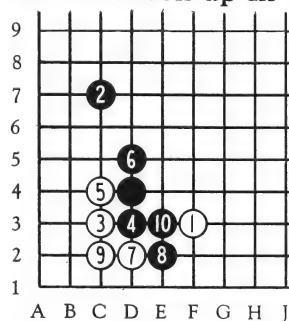


Diagram 2

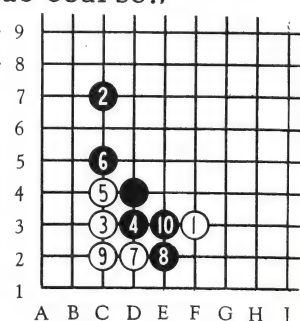


Diagram 3

White plays D2

Diagrams 2 and 3 show the basic formations, then, to which the present article is limited. •6 D5 leads to the simpler line of play, and is recommended if the handicap is great—say six stones or more. •6 C5 makes the W territory a few points smaller, but can lead to complications. It may be recommended in games of four or less handicap stones.

6 D 5

Diagrams 4, 5, 6, 7 and 8 show the usual continuations from the position of Diagram 2. In Diagrams 4 and 5, W extends to B6; in Diagrams 6 and 7, he plays C5; in Diagram 8, B 5.

Diagram 4

•12 C6. If B plays 12 B7, W cuts (°C6, •D6, °D7) and B's position is bad.
 •14 B8. B must halt W's advance, and need not fear the cut at C8.

Possible continuations are:

(1) °15 C5, •16 C8, whence °17 F5, •18 F6, °19 G6, •20 F7 (if °19 G5, then •20 E6!). Or °17 F2, •18 F1.

•16 D8 would be poor; for W could later play C9 with sente.

°17 D6 would be futile because of •18 E6, °19 D7, •20 E8.

(2) °15 C8, •16 D8, °17 C9, •18 B5, °19 B9, •20 A6, °21 A8+, •22 C5, °23 B4. W must play to make the corner safe and B has opportunity to harass the F3 stone.

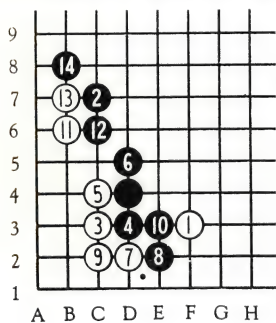


Diagram 4

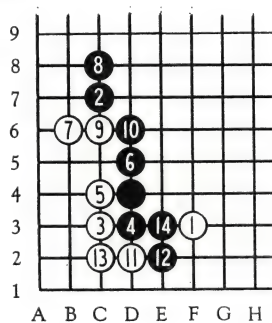


Diagram 5

Diagram 5

Instead of answering W's northward extension to B6 by playing C6, B can play C8, giving the joseki of Diagram 5. (The change in order of play—7 B6 instead of 7 D2—is of no consequence to the present discussion.) This joseki is not to be recommended if the position on the rest of the board is such that W can cut at D7 without being caught in shicho. The opportunity that W may have to make a double-threat play against the Q16 corner, so that B has to choose between protecting that corner or protecting against °D7, should not be overlooked.

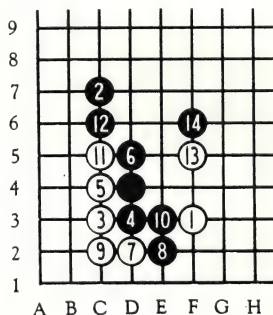


Diagram 6

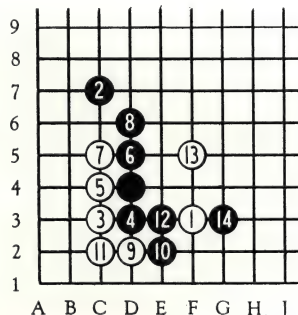


Diagram 7

Diagram 6

This position is also reached after the sequence: °7 C5, •8 C6, °9 D2, •10 E2, °11 C2, •12 E3, which is frequently played.

•14 F6. The timorous play •14 E6 would be poor. It is an acceptable response to °13 F4, however.

Possible continuations are:

(1) °15 G6, •16 F7 (again •E6 would be poor; but after •F7, B has a good position no matter how W continues), whence:

°17 •18 °19 •20 °21 •22 °23 •24

- a) G5 F8
- b) G5 G7
- c) F2 F1 H2 H8
- d) F2 F1 G1 E1
- e) G7 G5 H5 G4 H4 G3 H3 G2
- f) G7 G8 H5 F9
- g) C11 G5

(2) °15 G5, •16 E6.

Diagram 7

Instead of answering °C5 by •C6, B can play D6, giving the position of Diagram 7.

•14 F7 is a recognized alternative to •14 G3. After •14 G3, the play might continue: °F2, •G2, °F1, •F4, °G4, •E4, °E1, •J3, °G5, •B6, °B5, •J5.

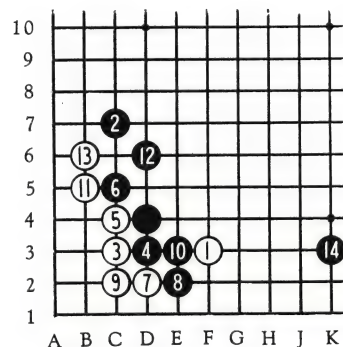


Diagram 10

Diagram 10

If W plays °11 B5, B has the choice of •12 D6 (Diagram 10) or •12 C6. If W does not answer °13 B6 after •12 D6, B can play B6 with sente toward a strong position on the w border. Alternatively, he has the powerful play at K3 as shown. Because it gives B one of these strong lines of play, •12 D6 is to be preferred to the more usual •12 C6.

Black extends to C7

White straddles the corner

After B has answered W's 1. F3 attack by playing 2. C7, W may elect to play 3. C9, instead of immediately invading with 3. C3. Black must defend at once, since if he plays elsewhere, °5 C3 or °5 C5 will fragmentize his corner position. The most common answer, and usually the best, is •4 D3. Occasionally •4 E3 is played. Let us first consider the play which follows upon •4 D3.

If W wishes to attack the corner after •4 D3, he may play either °5 C5 or °5 C6. (If, on the other hand, W chooses to play on the outside, he may play °5 F5 or °5 E9. This play will be considered in a subsequent article.)

JOSEKI 1

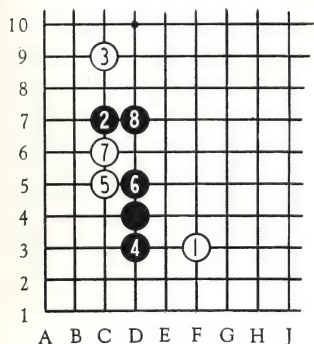


Diagram 1

•6 D5 is the best reply to °5 C5. •6 D6 was once considered a good play, but is no longer in favor.

•8 D7 is important. •8 D6 would be poor: there would follow °9 B7, •10 D7, °11 B5, •12 B4, °13 J3, and W has the advantage on both sides. W may now elect °9 B7 (Diagram 1A) or °9 C2 (Diagram 1B)

1A

°9 B7. °D6, •E6 might be injected before °B7.

•14 E6. Now W has two options: (1) he can, through °15 E7, enclose B in the corner (sacrificing the white stones in the corner) or (2) he can, with °15 B3, live in the corner but be himself cut off from the center. These lines of play yield Diagrams 1A1 and 1A2.

1A1

•18 B4 would be very poor: there would follow °19 F6, •20 E5, °21 B9, •22 A8, °23 D9, •24 D8, °25 F9. If now, •26 A6, then °27 F8, •28 B5, °29 E9, •30 A7, °31 A9, •C4 + 5 and W has time for the important move G4. If, however, B plays correctly with •18 C4, he

has opportunity to play G4 himself and obtains a good position.



Diagram 1A1

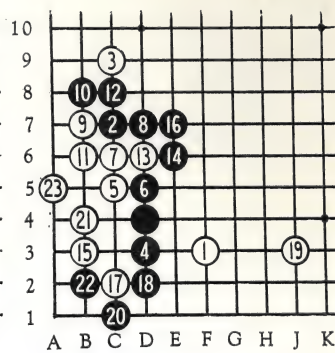


Diagram 1A2

1A2

•16 E7. This play is necessary. If B plays elsewhere on the board, °17 E7 would follow leaving B in an unfavorable position. This °B3 play may also occur without the preceding moves °13 D6, •14 E6, in which case B replies D6 to °B3, preventing the cut.

•18 D2. B threatens to play J3 or C1. W will in general continue as shown above.

°21 B4. W must beware of the mistake °21 B1; there would follow •22 B4, °23 C4, •24 C3, °25 B2 (or °25 D1 + 1, •26 A3, °27 B2, •28 A5, °29 B5, •30 A7 and ko) •26 A5, °27 B5, •28 A3 and ko.

°23 A5. Black has sente.

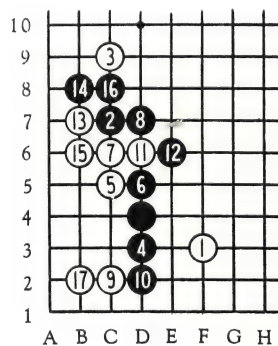


Diagram 1B

•10 D2. Or, B can play •10 B3, capturing the C5 and C6 stones and inducing W to play D2 to connect with the F3 stone. Generally •10 D2 is considered better, since it confines W to the corner and keeps the F3 stone weak.

°17 B2. This is somewhat better than °17 B3 which would lead to •18 E7, giving the same position as that obtained after •18 in the second line of play given under A above.

After the sequence °1 F3, •2 C7, °3 C9, •4 D3, W may continue with °5 F5

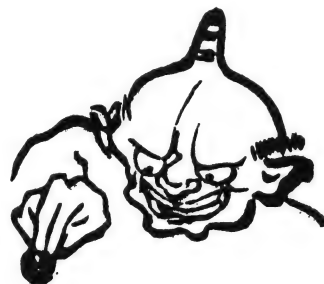
The F5 continuation is, in fact, considered a better play than C5 or C6. The intention is [continued on page 35]

Answers to Problems on Page 14

1. °1 C18, °2 C19, °3 B19.
2. °1 T18.
3. °1 C6, °2 D6, °3 D7, °4 E6, °5 F6, °6 C7, °7 E7, °8 C6, °9 B7.
4. °1 T2, °2 T3, °3 T4.
5. °T17, °T16, °S15.
6. °B15, °A16, °A15, °B14, °A17.
7. °Q1, °P1, °R2.
8. °A4, °A3, °B3.
9. °Q19, °P19, °S18.
10. °B19, °E14, °A15, °B13, °A18. OR: °B19, °A18, °A15, °B13, °E14.
11. °Q1, °P2, °O1, °P1? °Q2! Note: IF °1 O1, °2 Q1 and White lives.
12. °B2, °B1, °A3, °D1? °A1!
13. °S16, °R16, °T16, °R19, °S19, °T19 and °T17.
14. °B19, °C19, °E19, °F19, °E18, °E17 °F17, °D19, °E18.
15. °S1, °O1, °P2, °P1, °O3, °R1, °P2.
16. °A2, °C1, °B1, °C2, °D1, °C2, °B3! °C1+5, °D2. IF: °1 B3, °B1, °C1, °A2 and Ko.
17. °S19, °R19, °T16, °S15, °S14, °T17 °S18, °S17, °T15, °T14+2, °T15.
18. °E19, °G18, °E17, °F16, °F18, °G17 and °H16.
19. °R7, °R8, °T4, °S7, °T9, °T8, °T6. OR: °R7, °R6, °S5, °T5, °T4, °R5, °S7, °R8, and °T7.
20. °C1, °D1, °F1, °D3, °E2.
21. °Q19, °T14, °S13, °R19, °R18, °S19 °T16, °R17, °T18, °Q18, °P19, °T15 °S17. OR: °Q19, °T14, °S13, °R18, °R19, °Q18, °P18, °S19, °T16, °R17 °T18, °T15, °S17, °P19, °Q19.
22. °B18, °C18, °D19, °B17, °B16, °A16 and °A18.
23. °Q1, °S3, °T2, °R1, °Q2, °P1, °Q2, °Q1, °P4. OR after °P1: °Q2, °T3, °P3.
24. °B1, °C1, °D1, °D2, °C2, °D4, °D5, °C1, °E1, °F1, °C2, °C5, °A1, °B4, °C6, °B6 and W takes the Ko.

25. °T18, °S18, °T17, °Q18, °T16. IF: °T18, °T16, °S19, °T17, °Q18, °S18 it is Ko.
26. °B16, °B17, °B18, °C17, °C18, °B15 °A16, °D17, °E18. OR: °B16, °B17, °B18, °B15, °C17, °A16, °D17, °C18 and °E18.
27. °B1, °A4, °B3, °C2, °C1, °B2, °E1, °A3, °A2. OR: °B1, °C2, °C1, °B2, °E1, °A4, °B3, °A3, °A2.
28. °P18, °R18, °N17, °M16, °S17, °S18 °L19, °N19, °P19, °N18, °O19, °M17 °M19, °N18, °O18, °N19+6, °M18. IF: °1 R18, °2 P18 kills.
29. °S1! °S2, °T5, °T4, °T2. IF: after °T5, °T1, °T4, °S3, °T2 and Ko.
30. °F2, °B3, °A3, °A2, °B1, °C2, °E3, °F1, °D1, °E1, °C1.
31. °T17, °T15, °R19! °Q18, °P18, °R17 °Q16, °Q19, °S19. OR: after °7Q16 °S19, °Q19, °P19+2, °Q19.
32. °A18, °D14, °C12, °D13, °D12, °B16 °A16. OR: after °5 D12, °A17, °B17.
33. °D2, °D3, °A2! °C3, °A3, °G1, °C1, °B1, °E1. OR: after °A2! °C2, °D1 °E1, °G1, °A3, °C3, °A1, °C1.

Now the majority of learners... are eager to take advantage of what they deem bad play on the part of their adversary. This habit causes them to overlook the more important question: the right timing of a stone as it would be played in a sound game of Go. And finally, some of them even boast of using hamate. Their ideal of play is mean and low, and gradually they fall into the way of devils. It must indeed be sorrowfully asked: where is the Paradise of this art? [from Fuseki Tsuron by Heijiro Hirose, 5th Dan]



A Contribution to JOSEKI STUDY

By Takao Matsuda, 5th Dan

In response to many requests, we have asked Takao Matsuda, our leading American player, to present the following discussion of the Joseki shown in Diagram 1, a sequence commonly used in both handicap and even games.

Diagram 1

●2 is a positional reply to ○1, allowing Black to adopt an aggressive style of play. This opening is very popular in master games, where Black will frequently play at one or more handicap points. ●2 is played with the intention of expanding into the center of the board, and it is particularly important to consider the whole board on this play, rather than to focus on the local situation.

●4 completes an ideal position for Black. If White invades at ○5, then ●6, ●8, and ●10 are correct.

Diagram 2

○3 is White's most aggressive attack. ●4 should be played at either a or b to follow up the aggressive intent of ●2.

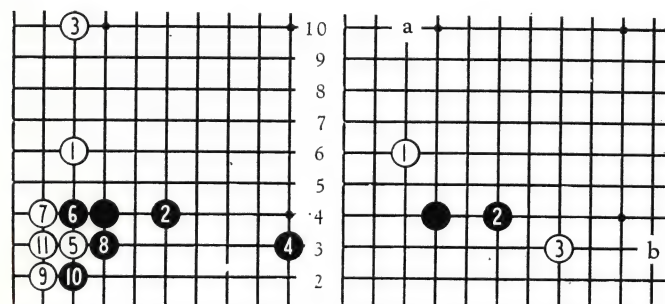


Diagram 1

Diagram 2

Diagram 3

●4 and ●6 represent an about-face from Black's aggressive play at ●2, and should not be played here. (The reader

should still realize that there are positions where the combination of ●2 and ●4 is considered good play).

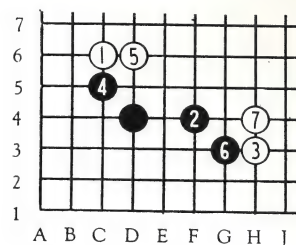


Diagram 3

Diagram 4

The first possibility for Black mentioned in Diagram 2 is ●4 C10, used to maintain balance with the stone in the upper left corner. ○5 and ○7 are played to secure White's group. ●8 is very important as this safeguards the corner

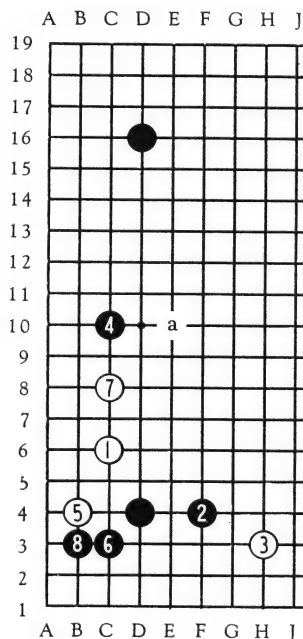


Diagram 4

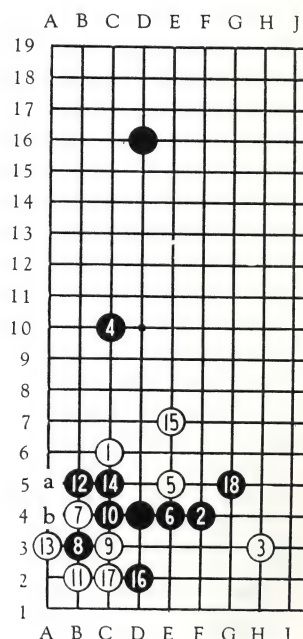


Diagram 4-A

for Black. It also indirectly restricts White's attack against the upper left corner, because a Black play at a must be answered by the ○1 ○5 ○7 group.

Diagram 4-A

○5 and ○7 are often played. ●8 is good strong play after the exchange of ○5 and ○6. It would be weak play for Black to play ●8 at the point of ○9,

since after ●18, a Black play at a forces White to answer at b, and the White armies on both sides are subject to severe attack.

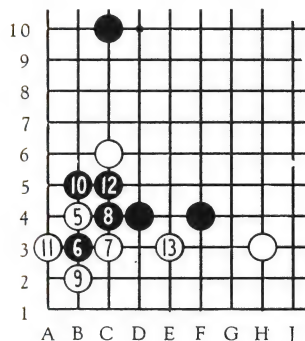


Diagram 4-B

Diagram 4-B

Here White has played directly at B4 without playing E5 first. Since White has the play at ●13, he obtains the best of the exchange, and it appears that Black should have played ●6 at C3.

Diagram 4-C

If White plays ●5 C4, then ●6 C3, ●7 B3. Black should not make the mistake of playing ●8 D3, for White answers ●9 B5 with a very good position. Instead, Black should make the unflinching reply ●8 C5, and follow up as shown.

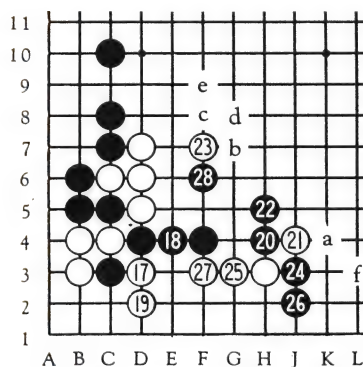


Diagram 4-D

Diagram 4-D

●17 and ●19 are fierce plays. After ●23 play might continue, ●a, ●b, ●c, ●d, ●e, and ●f. While White can still continue the fight in this area, his overall position lacks solidity.

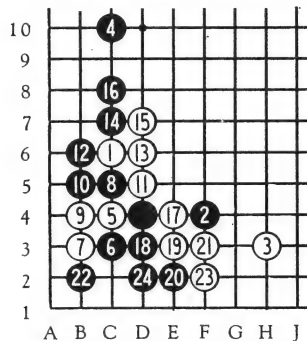


Diagram 4-C

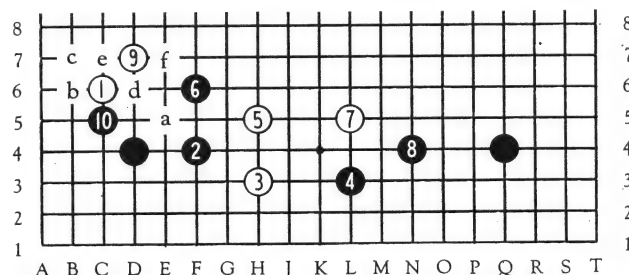
Diagram 4-E

Diagram 4-E

●8 B2, a third possibility, is a strong line of play, for White has no really good counter-attack and ●9 is about the only play.

Diagram 5-A

Returning to the other choice given in Diagram 2, ●4 L3 shown here serves a double purpose, in attacking ●3 and extending from the lower right corner. ●9 prepares for a White play at a. ●10 not only defends against a White play at a,



point to sacrifice a stone, thereby cutting the White armies with ●14 and ●16. ●19 and ●21 are painful, but forced. ●22 gives White no breather.

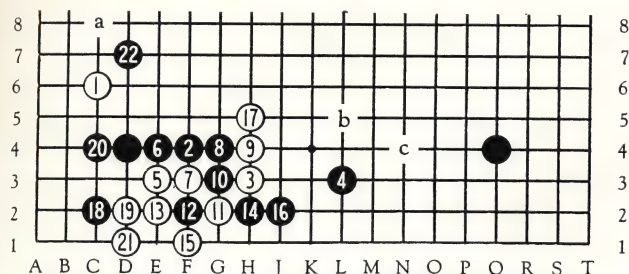


Diagram 5-C

If White now answers at a, then Black should play at b. Or, if White answers at b, then Black should play at c. Black is considerably ahead in this corner.

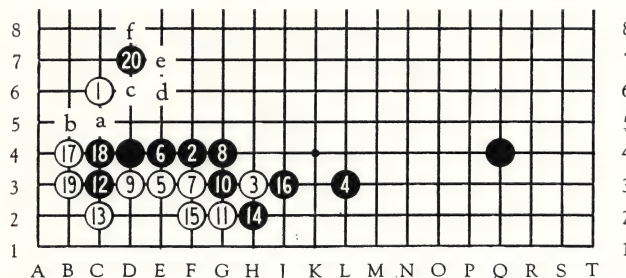


Diagram 5-D

Diagram 5-D

●9 may be played instead of ●9 H4 in the previous diagram. ●12 is the strong play called for in this situation, making the ●14, ●16 cut possible.

●17 is a key play connecting the two white armies. If this is played at ●19, then ●17, ●18, ●a, ●b, and ko.

●20 is the spot to play. (If ●c, ●d, ●e, ●f, and Black is vulnerable.)

If White cuts at ●18 instead of ●13, ●a, ●17, ●b, ●19, ●14, ●15, ●16, and B is better.

Diagram 6

●4 exerts more pressure on ●1 than if Black played at C10, one point above.

●6 advances toward the center after Black forces ●5; this is a good, "rhythmic" sequence of play.

●8 threatens at attack at a. ●8 at b exerts no pressure on the White group.

●10 and ●12 secure the corner. If ●c,

then ●d. Black can then play strongly without fear of losing this group.

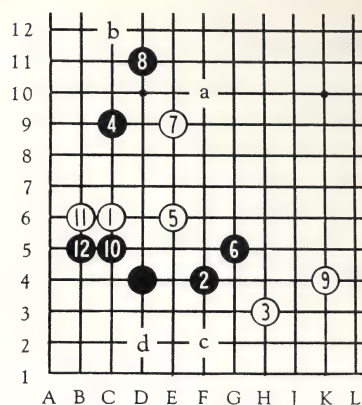


Diagram 6

Diagram 7-A

●4 is a calm play which stresses position rather than territory. ●6 is a

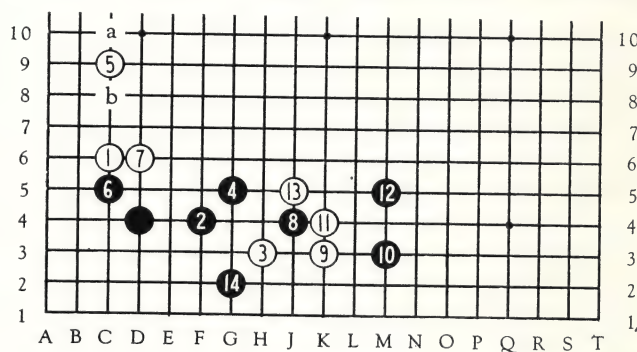


Diagram 7-A

good answer to ●5. After ●7, Black derives satisfaction from the fact that ●5 could have been one stone higher. But if White played ●5 at a, then Black invades with ●6 at b.

●14 safeguards the corner.

Diagram 7-B

If ●5, then Black defends the corner with ●6 and attacks with ●8.

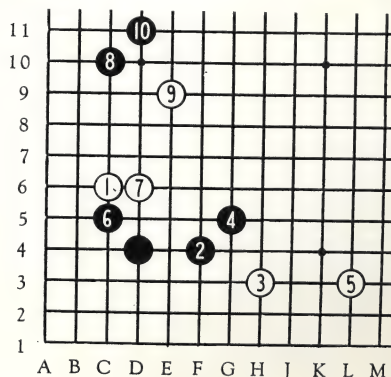


Diagram 7-B

EVEN GAME JOSEKI

Part One

Foreword

•1 C4 is the opening which is most often used, and which has the greatest number of variations. The advantages of this play are: 1) by it B takes possession of a secure but not too small corner territory; 2) it is not necessary that he answer immediately most of the usual attacks; and 3) if W does not attack, there are several plays open to B by which he may extend (E3, E4 or F3).

W has the choice of several attacking plays: E3, E4, F4 and F3.

The E3 Attack on C4

The most frequently used attack on C4 is the "short knight's play" E3. Black has four usual answers: D5, G3, H3 and J3.

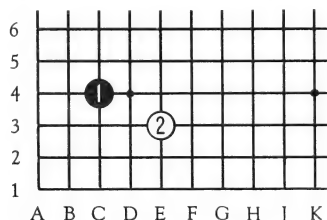


Diagram 1

It is not absolutely necessary that B answer the E3 attack, however. Should he elect to play elsewhere, W can continue his attack with D6, C6, C7 or D5. The positions which result are discussed (with colors interchanged) under Joseki 22 to 28.

Joseki 1

•3 D5. This diagonal play is very good. No matter what W answers, B can either make territory on the w border or attack the E3 stone.

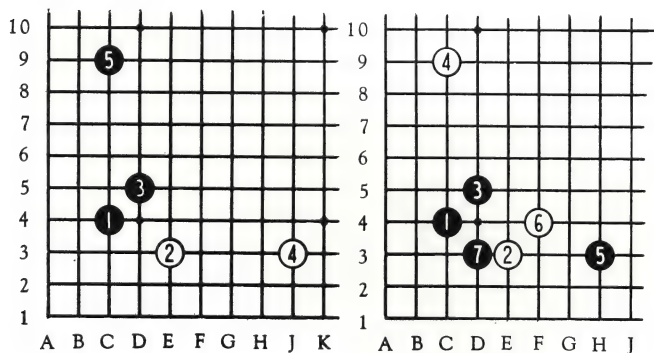


Diagram 1-A Diagram 1-B

A

•5 C9. Here B could also play C10, since if W should then play C8, B has the answer F4. In general, however, so great an extension is not to be recommended because usually the invasion is to be feared.

B

°6 F4. Otherwise B plays here, and W is completely shut in.

•7 D3. This looks small, but is important. It makes the corner secure, minimizes the opponent's territory, and prevents °C2, after which B would have to fight for life.

C

°8 J3. A good play. It prevents a cut at G4 and makes territory. An alternative play would be °8 H4.

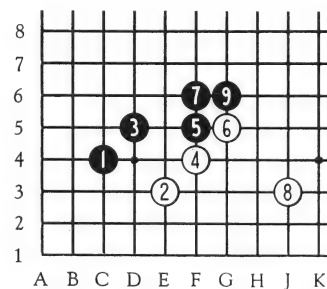


Diagram 1-C

Joseki 2

•3 G3. This play constricts W's attack at °2 E3. W may then answer at a, b, c or d (Diagram 2-1). A less desirable play is °4 E5, to which B would answer •5 C7 or D6; or °4 D5 with the answer •5 D4. Were W to play elsewhere on the board, B could continue with •5 F4 or F4.

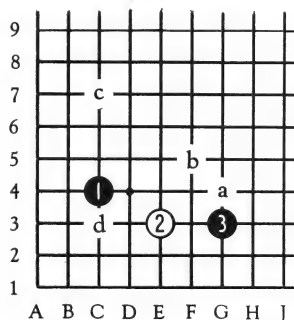


Diagram 2-1

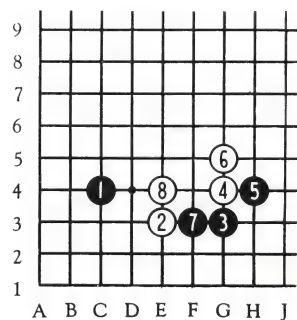


Diagram 2-2

•5 H3 would be weak.

•7 F3 is very important.

°8 E4. Here W could instead have played °8 D5.

Joseki 3

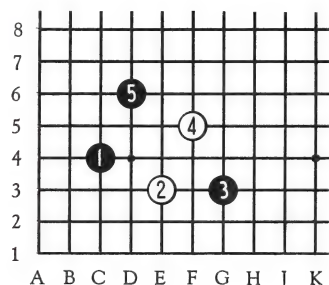


Diagram 3

°4 F5 might have the appearance of an attack on G3, but actually endangers C4 more. Should B play elsewhere, or support G3, W will immediately play C6, attacking C4. Naturally B will prevent this by playing •5 D6. •5 D5 would not be as good here.

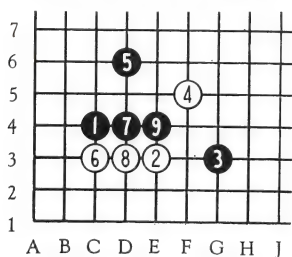


Diagram 3-A

A

°6 C3. With this play W assures himself a safe position. •7 D4 is a better play than would be •7 B3; where might follow °8 D4, •9 C5, °10 H4 or J3.

•9 E4. W is now free to play in some other part of the board, since it would prove undesirable to continue as follows: °10 F4, •11 F3, °12 B4, •13 B5, °14 B3. W would thus have lost sente; and B might even continue with •15 H4 or J4, with a later attack with sente at E2.

B

•7 D3. This is better than •7 J3, which would invite °8 H3, •9 H2, °10 G4, leaving B in a somewhat embarrassing situation.

Joseki 4

After this opening B is not advised to play •5 E4, as shown in Diagram 4, variant. •9 F4 would lead to °10 C5.

°6 C10 is the logical continuation after °4 C7

•7 E6. This is a good play because B already has a stone on G3. Had B played •3 H3 or J3 instead, he would be forced to play differently now, as we shall see later. Should W now an-

swer °8 G4, there would follow: •9 D3, °10 F3, •11 H3.

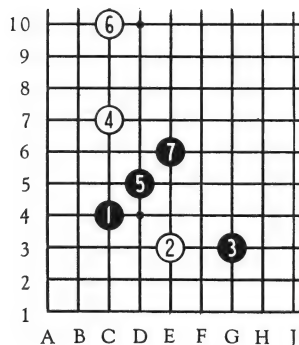


Diagram 4

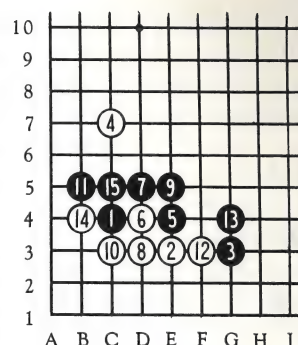


Diagram 4-variant

Joseki 5

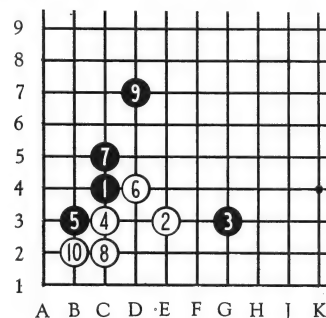


Diagram 5

°4 C3 is chosen when W wishes immediately to establish himself in the corner. It is not considered one of the stronger plays, however, since generally he obtains only a small territory.

°6 D4. C2 would be poor, for B could advantageously reply •7 D4.

°8 C2. This is the safest play.

•9 D7. Correct when •3 has been played at G3 or H3. Had B played •3 J3, •9 C8 would be recommended.

°10 B2. Because of the proximity of •G3, it is important that W thus secures himself. °10 B2 would by no means be as necessary had •3 been J3 or H3. After °10 B2 there is the eventual threat of °J3 or K3.

Joseki 6

•3 H3 constricts W at E3. Possible W replies are at a, b, c, d or e in Diagram 6 - 1. If W does not answer in the sw corner, B may play •5 D3, whence °6 E4, •7 D6 and W must fight for his E3-E4 stones.

Diagram 6-2

•5 J4 is the best continuation. Other possibilities would be: •5 G4, °6 G3, •7 J3, °8

C5; or •5 J3, °6 G3, •7 J4; or •5 G3, °6 E5 (not °6 G4 because of •7 J4), •7 C7 or •7 J4. °6 G3. G4 would not be good because of •7 G3.

•7 J3. Better than H5, which W would easily thwart with G4. B would thereupon be forced to play J3, after which W could play C6, still threatening to cut later at J5.

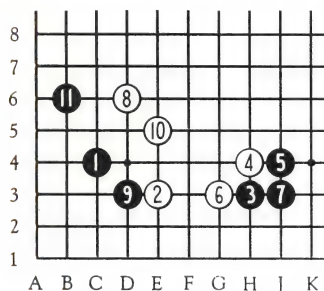


Diagram 6-A

A

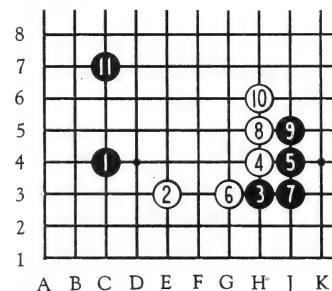


Diagram 6-B

°8 D6. This is the strongest answer. °8 C7 would lead to •9 D6.

•11 B6. Necessary. W threatens to play C5. B has lost sente, and W can now play elsewhere. W's G3-H4 formation is weak, however.

B

°8 H5. This is safer play, especially recommended when B has a two or three stone handicap.

°10 H6. W cannot attack the C4 stone because B threatens to play H6 himself

Joseki 7

°6 C10. °6 F4 would be poor, leading to •7 E6, °8 G5 (or B plays here!), •9 D3, and B has the advantage of possessing the corner.

•7 F4. W can now abandon the E3 stone, or he can still obtain a small part of the corner by playing C2 or B3.

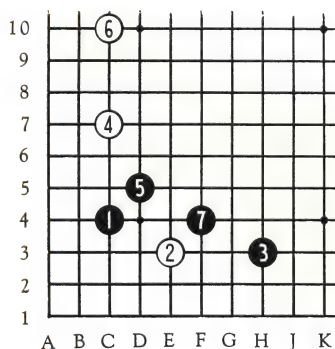


Diagram 7

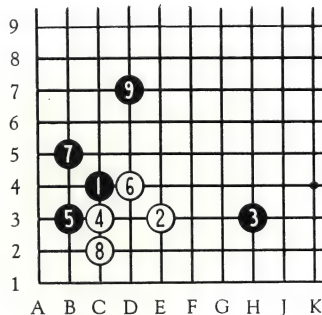


Diagram 8

Joseki 8

°4 C3. Westablishes himself in the corner.

•9 D7. Better than C8, which would lead to °10 D5, •11 D6, °12 E6, •13 D7, °14 L3, •15 H5, °16 Q3 or Q4. Should W now play °10 D5, B follows with D6 and W can no longer play E6 with sente.

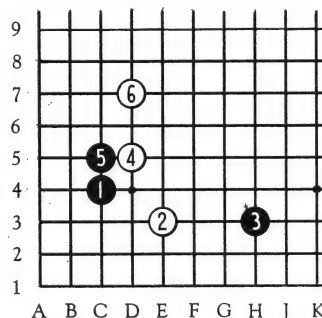


Diagram 9

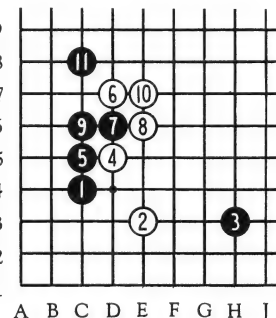


Diagram 9A

Joseki 9

°4 D5. W's purpose is to strengthen E3 and seize sente for an attack on the H3 stone.

•5 C5. C6 would be an error; for there would follow: °6 C5, •7 B5, °8 D4, •9 B3 (C3 fails because of B6, whereupon C6 or C4 is lost), °10 E7, through which H3 becomes weak.

°6 D7. Good, when B has played H3. Had B played J3 instead of H3, then W would be better advised to play °6 D6, whereupon •7 C7.

A

•7 D6. Better than C6, since W could then secure his own position, while weakening the H3 stone by playing D6 himself.

•11 C8. Playing elsewhere on the board would be dangerous for B, for W could play C7.

Joseki 11

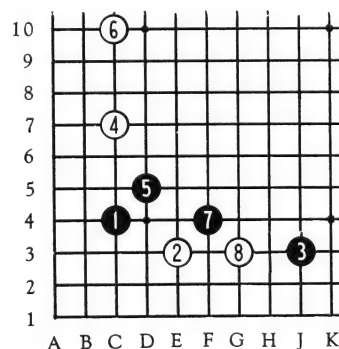


Diagram 11

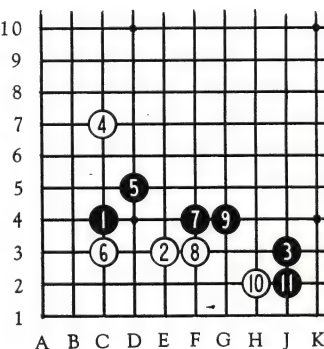


Diagram 11 variant 1

•3 J3. In this joseki, B again constricts the attacking stone at E3, but this time from a greater distance. Possible W answers are C7, D5 and E6. °4 C3 is seldom necessary, because E3 is not as vulnerable as it would be had B played G3 or H3. The continuation °4 C3 has been treated in Joseki 8. Extending with °4 G3 would be over-cautious. Should W play elsewhere, B can continue in this corner with •5 D3, °6 E4, •7 D6.

°4 C7. Even better in this joseki than it was in Joseki 7 when •3 was at H3, because there was then the threat that B (after •D5, °C10) might play •F4, isolating the E3 stone. But when •3 is at J3, then the B threat is not as strong.

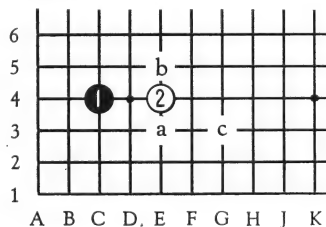
•5 D5. The J3 stone is fundamentally an attack on the E3 stone. If W is permitted to play D5, the play at J3 loses its significance. B must therefore play D5 himself.

°6 C10. Correct sequence. If for any reason W cannot play °C10, then he must play °6 C2, whence the position of Diagram 11, variant 1.

In this variant B may play •11 J2 or H3.

The E4 Attack on C4

Instead of attacking •1 C4 by playing °2 E3, W may play °2 E4. This play has more influence toward the center, and is a good alternative if °2 E3 cannot be played advantageously; for example, when a B play at J3 would be especially strong.



Possible B answers to °2 E4 are shown in the diagram above at a, b, and c. It is seldom wise for B to play elsewhere on the board instead of answering in this corner; for W could take the initiative with C3, C5 or D6. This would then lead to the lines of play to be treated in a later article under the •1 E4, °2 C4 classification.

•3 D6 would be poor; for it invites °4 C3.

Joseki 14

•3 E3. This is a most common continuation.

°4 F3. The best answer. °4 D3 is pointless, because •5 D4; after °4 D4, •5 D3 would follow with advantage.

•7 D5. Very important. Should B omit this, W would play D5, and B's position would be poor. Furthermore, after •7 D5, B threatens to attack the W position; hence °8 K3.

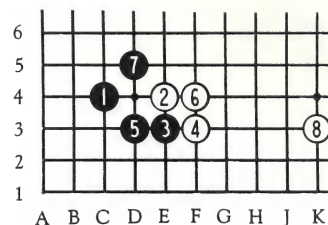


Diagram 14

It is to be noted that °6 G4 would also have protected against a B cut at F4. W elects °6 G4 when he wishes to extend with °8 L3 rather than °8 K3. The correct sequence is then as shown in the Diagram 14, variant.

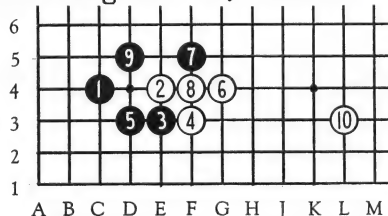


Diagram 14 variant

Joseki 15

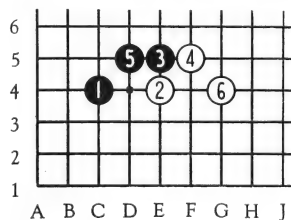


Diagram 15

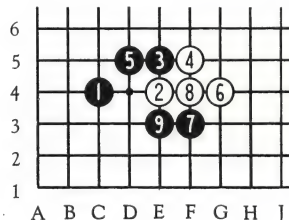


Diagram 15 A

°6 G4. °6 F4 would not be as good. B would follow with •7 D3. The W stones would be too closely spaced.

Joseki 18

•3 D6. The usual and the best defense. W may play elsewhere, or he may continue with °4 K3, either immediately or after a preparatory play at D3. However, none of these plays is so strong that B must answer immediately.

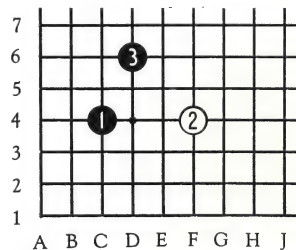


Diagram 18

Joseki 19

•3 E3. B elects this play when he wishes to make a safe corner at once, seizing sente for a play elsewhere.

°4 F3. Occasionally W might play E4 here, in order to see what B would do. In this case, •5 D4 is the best answer. If •5 F3, then °6 D4 with many variations; after •5 D4, there would follow °6 F3, •7 E2.

•5 E4. Necessary lest W play here.

°6 F5. This too is important, lest B play here with advantage.

•7 K3. Again B plays at the point where the opponent would like to play.

°8 D6. Better than E6, which might be played as an alternative. D6 has the effect of threatening °C3 eventually. For B timidly to play •9 B6 would be maladroit; he is better advised to play elsewhere on the board. A good play would be an extension to P3.

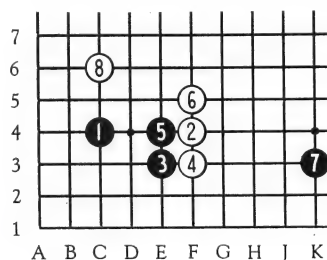


Diagram 19

The C5 Joseki

The C5 joseki is less often used than the C4 joseki (considered above and in the preceding articles or the E4 joseki (to be considered in our next). It is elected only when for some reason the more usual plays are disadvantageous, or when called for by some strategic plan. There are two possible W answers: D3 and E4. If W does not answer in this corner and B finds time to make a second play here, then •D3 is the only play worth considering.

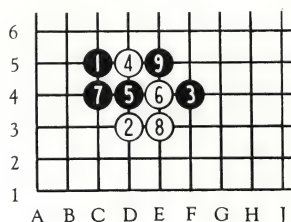


Diagram 22

°2 D3. The usual attack. Possible B replies are F4, F3, G3 and E4.

°4 D5. Another possibility would be E4, but not F3, which would lead to •5 E4, °6 E3, •7 G4, °8 H3. Compare this with the position of Joseki 28, where the situation is similar but more nearly even, whereas here, after °4 F3, B has a slight advantage.

•9 E5. Now W has the simple answer F5, or he may extend to D6. The situation in adjacent areas will govern his decision.

Joseki 29

A

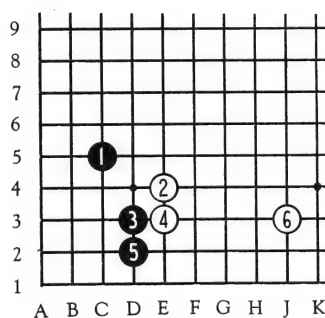


Diagram 29 A

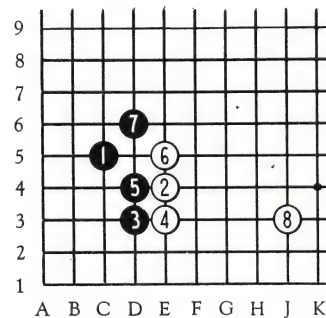


Diagram 29 B

°4 E3. Black has the choice, •5 D2 or •5 D4. •5 D4 leads to Diagram 29 B.

°6 J3. If W wants, above all else, to extend toward the center, then he plays °6 E6 instead. There would follow •7 D5 (necessary, lest W play C4, whence •D4, °D5) °8 E5, •9 E2 (better than •9 D7, whence °10 D4, •11 C4, °12 E2 and B has no good continuation).

B

•5 D4. This pressure from above is generally used when B wishes to connect diagonally with D6, but only when W has not already played J3.

°6 E5. If °6 E6, then •7 D7; on the other hand, B may play elsewhere instead. If W later tries to establish a territory by playing J3, then B can advantageously reply with •E2.

°8 J3. Or °8 K3, to which •9 F7 is a good answer, threatening to follow with •G4. If instead °8 F7, which is a recognized alternative, then B would reply with K3 or L3.

NINE STONE NEW FUSEKI

This series of "New Fuseki" is from "Igo Super-Speed Improvement Method" by the 4th Dan Masui. Masui's book is recommended by Kitani. The translation of this work is by Professor L.S. Yang. A nine stone game follows (next page).

[The author begins with a statement of certain basic principles, which it is difficult to translate literally. I have therefore taken the liberty of giving a free paraphrase here. LSY]

Basic Principles

1. Make full use of your own influence.
2. Plan your play to avoid clumsy redundant formations.
3. Separate enemy stones whenever you can.
4. Play lightly in areas where the enemy is strong. If you cannot make safe in such areas, run out quickly.
5. When a few stones are so threatened that rescue attempts would build up your enemy's strength out of all proportion to the value of the threatened stones, sacrifice them promptly for advantage elsewhere.

White	Black	White	Black
1 Q13	016	27 M9	L8n
3 R6	R5	29 S5	S4
5 Q6	04	31 S9	S10
7 010	P12n	33 S7	Q12n
9 P13	012	35 T4	T3
11 013	N12	37 T5	S3
13 M14	M16	39 T8	R15n
15 L13	06	41 P15	P16n
17 07	N7n	43 J13	K12
19 08	Q8n	45 K13	N13
21 P6	N6	47 N14	015
23 R8	R9	49 014	G13n
25 R7	M11	-	-

*8 P12. It is important to separate the white stones. B is attempting to run out his attacked Q10 stone with a counter-attack on the assailant's weaker flank.

*18 N7. This follows the proverb:

Answer a checking stone by hitting it on the head.

*20 Q8. Note that B must play here first before he protects at N6. (If now *21 N6, *22 P7. [I believe W can't capture either *16 or *18. LSY])

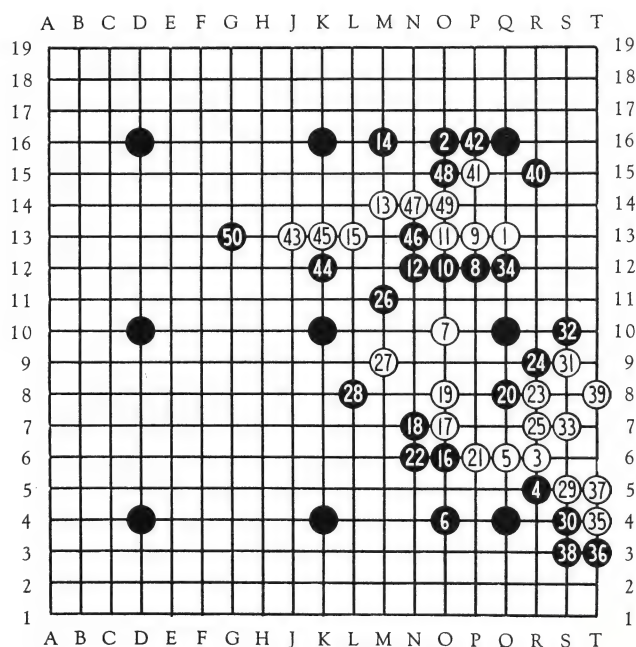
*28 L8. After this shutting-in operation W is forced to make eyes on the border.

*34 Q12. B might have tried to kill the white group, instead of making this protective move, but since White can take counter-measures with 35 R11, whence *R10, *P11 etc, the situation would become rather complicated - and therefore *34 Q12 is to be preferred.

*40 R15. After having permitted W to make safe on the side, B turns to secure his upper corner.

*42-48. Black herewith continues to make territory and at the same time keeps the opponent on the run.

*50 G13. *51 H12? *52 G12, *53 H11? *H9. Black can undertake such harassing action because his own stones are safe. In this particular situation, White's stones may live, but Black is bound to secure large territories as a result of these maneuvers.



NINE STONE GAME FROM MASUI'S "SUPER-SPEED IMPROVEMENT METHOD"

White	Black	White	Black
1 Q13	O16	51 B6	B7
3 R6	R5	53 A6	C8
5 Q6	O4	55 D8	C9
7 F3	E3	57 F16	E15
9 G4	D6	59 G12	F15
11 C12	C11	61 C17	D17
13 D12	F10n	63 C16	C15n
15 O10	R12n	65 B15	C14n
17 R13	Q12n	67 B14	H16
19 P12	P11n	69 N16	N15n
21 O11	P13	71 M15	M16
23 O12	R8n	73 N17	O17
25 S12	S11	75 O18	M17
27 S14	T12	77 N18	Q17n
29 S13	P8n	79 O15n	N14
31 O6	N8	81 O14	M14
33 N4	N5	83 L15	L16
35 O5	O3n	85 L14	M12
37 M5	N3n	87 J15	L13n
39 N6+	L3	89 J16	M18n
41 C3	E2	91 H17	G16
43 C5	C6	93 G17	F17n
45 C4	H3n	95 G15	E16+
47 D5	E5	97 H15	F16n
49 E6	F5	99 K17	P18

*14 F10. No, Better G6. If then *J5, *K5, *J6, *K6; or (after *K5) *H6, *H7.

*16-18. Against the principle - *16 P12 was called for - separate enemy stones and attack.

*20 P11. A cut at P13 was better.

*24 R8. B should have played S13 instead to make full use of *22 P13.

*30 P8. Too weak. Better P7, whence *P6, *O7, *O6, *N6; or *P7, *O5, *N4.

*36 O3. Weak, better M4, then, if *N3, *O3. Or: *36 M4, *P4, *N3, *P3, *Q3. Black's corner is safe.

*38 N3. *N6 could also be played here.

*46 H3. Better to play D5 instead. After W has secured himself in the corner, *L6. While attacking the whites to the right, B will naturally secure a large territory to the left, and *7 and 9 cannot easily run away.

*64 C15. *C14 instead is better, whence *B14, *B13, *B15, *B12 - separating the white groups.

*66 C14. Better to play at B14.

*70 N15. Good.

*78 Q17. Better to play O14 instead then if *R17, *P18 - separating White into three groups.

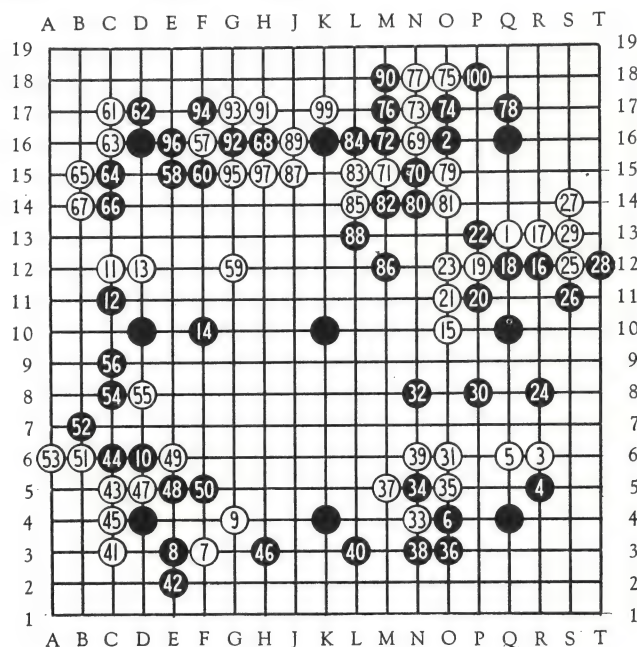
*79 - 81 Connection with sente.

*88 L13. A mistake - Black should connect at J16.

*90 M18. No, B should have played at J17.

*94 F17. H14 should have been played here.

*98 F16. Better C18 (to make eyes). Then if *B18, *D18.



White	Black	White	Black
101 E18	F18n	131 K9	M9n
103 D18	J18	133 K11	L10
105 H18	K18	135 F9	E10n
107 J17	F13	137 J8	H8
109 E11	G13	139 H7	H6n
111 H13	F12	141 G6	G5
113 K13	F11n	143 P9	Q9
115 L12	M13	145 O8	P10n
117 M11	L11n	147 O9	S7n
119 K12	K15	149 S6	N19+4
121 K14	M10	151 P14	E7
123 N11	O19	153 J6	H5
125 J10	J9	155 R11	Q11
127 H10	H9	157 S10	R10+
129 G9	G10n	159 S9	S8
		161 T13	-

*102 F18. No, B should play D18. Later B can follow with B13, whence *B12, *B16, *B17, *A14, *A16+ and *C13. This is an effective separation of the white groups.

•114 F11. This is weak. •K12 was called for - W could not cut at F11.

•118 L11. No, K12 was indicated.

•130 G10. Better G8, then °G10, •F9. Or: •130 G8, °F9, •E10, °G10 and •H7.

•132 M9. A mistake. B should simply play L9, °K8, •J7. White must then reply at L18 to make an eye, and Black has sente.

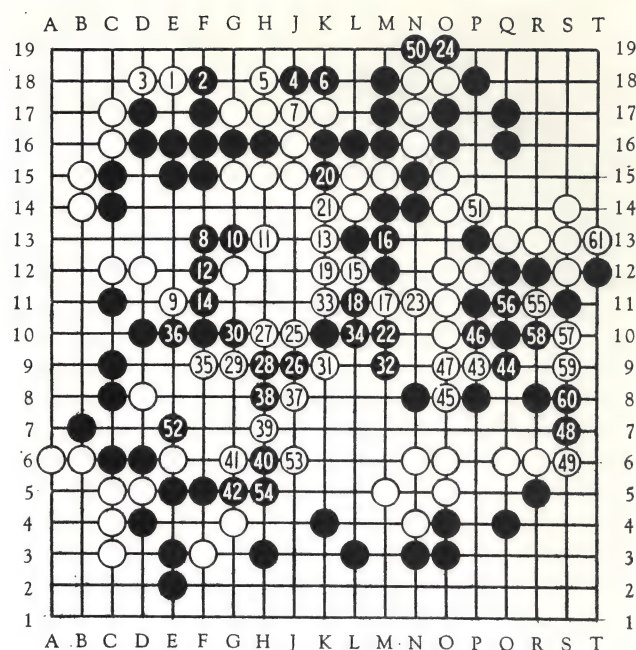
•136 E10. A serious error. B should instead play H7, °E10? •E9.

•140 H6. No, L6 was indicated.

•146 P10. Bad, B should play at 07, whence °09, •P7, °N7, •P6.

•148 S7. Poor - S6 was the correct placement. Then if °S7, •S5, °S8, •S9, °R7, •R10 and Black is safe.

•161 T13. The record ends with the comment "now the large black group is captured and the game is over." [Black can achieve Ko by playing T10 - the sequence might be: °T9, •T8, °T11+2, •R9 and Ko. Presumably the Ko-threat balance is in White's favor, and in that sense the black group is dead. Also, this is a Ko by which B can lose



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heavily, while White has nothing to lose here. In such a situation, White is almost sure to profit by the Ko-fight.]

HANDICAP JOSEKI (continued)

to build a large territory on the south border while simultaneously threatening to invade with a play at C5. B must above all prevent this invasion and for this reason •6 E7 usually follows. (•6 E6 is not as good, since W can reply °7 B7 or °7 D7.) The joseki continues as shown in the diagram.

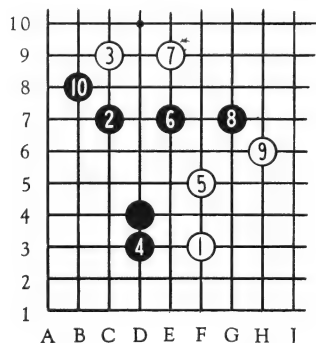


Diagram 1

°7 E9. The best play. To play °7 C5 would be premature; to play elsewhere on the board (tenuki) would be poor

•8 G7. B threatens to continue with G4. However, this play is to be recommended only if B is familiar with the sequence which would then follow. If this is not the case, B would be

better advised to play for simplicity •8 E5. Then if W later plays F6, B replies F7, and if then °D6, B plays E6, not letting himself be bluffed, for after °D7 he can catch the white stones by playing D8. For B, tenuki would lead to °9 C5, •10 D5, °11 C6, •12 B7, °13 D6, •14 E6, °15 D7, •16 D8, °17 C8, •18 E8, °19 B8, and B has a poor position.

•10 B8. Again hinders the invasion at C5 and at the same time threatens • B10. If W prevents this by °11 B9, Black need not answer.

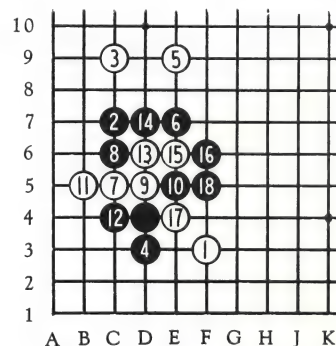


Diagram 4

Suppose that after •4 D3 W plays °5 E9 instead of °5 F5, and that B makes the recommended reply •6 E7. Can W now play °7 C5? Diagram 4 shows that he would be premature in so doing. Note that B would play •8 C6, not •8 D5, as after °5 F5!

HANDICAP FUSEKI

Another instalment of "New Fuseki" from 4th Dan Masui's work "Igo Super-Speed Improvement Method". The translator is Professor L. S. Yang, Shodan.

An Eight Stone Game

White	Black	White	Black
1 Q13	N17n	51 L13	O13n
3 R6	O4n	53 K14	H14
5 F3	D6n	55 G13	H13
7 C14	R16n	57 H17	J14n
9 F17	D14n	59 K15	J16
11 D13	C15n	61 J15	H15
13 E14	D15	63 H16	G12
15 E13	E17	65 F12	K12n
17 F16	E18	67 G11n	H12n
19 D8	E3	69 F11	L16
21 F4	F10n	71 M15	E11
23 F8	H10	73 M8	D9n
25 C3	C4n	75 C8	C12
27 E2	D3	77 C13	B9
29 D2	C2	79 B8	B13n
31 K10	P12n	81 B14	B11
33 P13	O12	83 C9	C10
35 N14	R5	85 B16	B15
37 Q6	Q8n	87 A15	B17n
39 P7	N9n	89 B18	C17n
41 N7	S5n	91 A17	F18
43 G9	G10	93 G18	C18
45 J8	K11n	95 A18	J18
47 L11	J11	97 F19	F15
49 L12	K13n	99 E15	G15

*2 N17. O16 would be more effective against °Q13.

*4 O4. Better than N3, but *4 R5, °5 Q6, *6 O4 would be still stronger because the forced °R6 - Q6 formation becomes burdensomely heavy. With the handicap on Q10, separating the whites, it is an ideal set-up for Black.

*6 D6. Master Masui again indicates a preference for the identical development as recommended in the previous corner.

*8 R16. Better °C15, °D14, °F16.

*10 D14. Stronger to play °C15 or E17. Then after °D14 or F16, °E15.

*12 - 18. Weak. *16 F16 is better; then if °G16, °F15.

*22 F10. Better °F6 - to begin from one's influential side.

*26 C4. Better to play D2 to cut W into two. After °D2, if °27 C5, then °28 D5, °29 C6, *30 C7. W may live in the corner, but the outside influence of Black will be tremendous.

*32 P12. Better J9, to be followed by °F6.

*38 Q8. Better O6 or M13. If °M13, then °M14 and °L13.

*40 N9. Poor. Should play M13, or 40 N7 - to block White's escape.

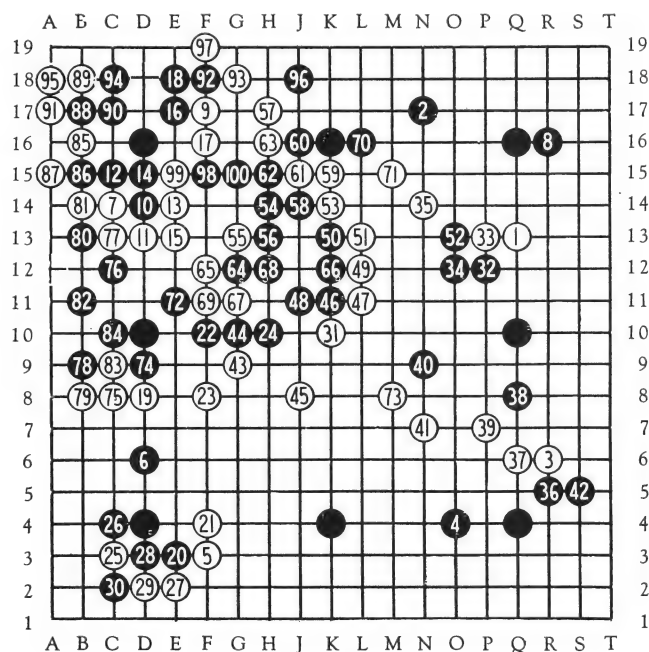
*42 S5. This prevents a W attack at R3, but it is not so important now. If W does attack at R3, then B replies with S4, permitting W to live in the corner while strengthening B's outside wall. The correct play was °42 M13.

*46 K11. Better H13, threatening a cut at E15.

*50 K13. Poor, better J14. °K13 builds up W, and makes it easier for him to defend against an attack at M13.

*52 O13. Again poor; it gives W an opportunity to attack the blacks in the center.

*58 J14. Bad. Better H16 to connect. If, after °H16, °J15, then °H15, °J16,



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*J17. B will have a connection either through K15 or G17.

*66 K12. Should play L16 instead - then if °K12, °J12.

*67 G11 and *68 H12. Both players should have occupied the vital point L16.

*74 D9. Very poor. °C13 was called for, whence °C12, °B14+, °B13, °F15, °E15, °G14, °F14, °G15, °E16, °B10 and the situation will be difficult for W.

*80 B13. No, °D12 would have made safe without provoking a battle for the corner.

*88 B17. With °B18 instead the corner group would live. °B18, °C17? °C18 °D17, °D18 and W cannot cut at E16 because then °B17.

*90 C17. Since Black has many Ko threats, he should have played for Ko at C16 instead.

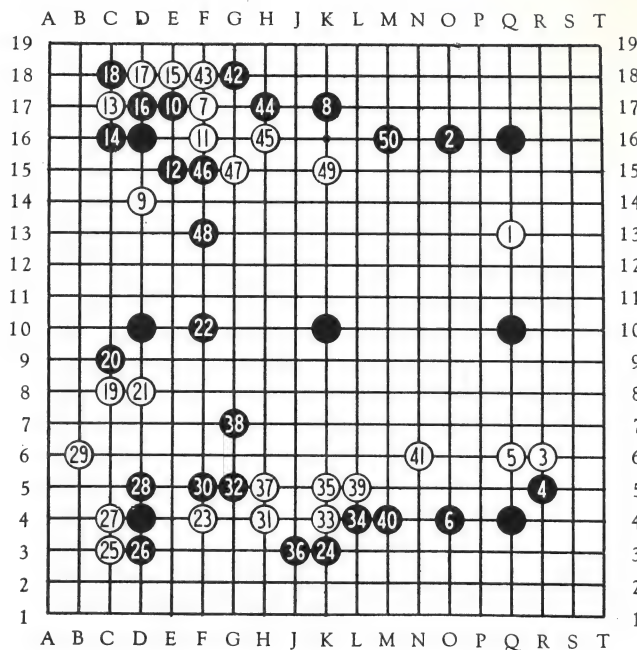
White	Black	White	Black
101 E16	E19	105 D17	C16
103 G19	C19	107 A16	-

The record breaks off with °107. At this point Black's corner is lost, but the comment reads that B finally lost the game because of poor end-play.

*42 and 44. Good strong play.

*46 F15. Threatens to cut off the whites below. *46 and 48 are sound and solid.

Should White continue with 51 N13, then °L14; or if °51 L14, then °N13.



Study Number One

TWO SEVEN STONE FUSEKI STUDIES

Study Number One

*8 K17. Better than E17. It is a double-purpose play - extending B and restricting W. Note that if there were a black stone at K16, *8 E17 would be recommended.

*13 C17. If instead °E16, °14 D15. °15 D17? °C17, °E18+ and °D18.

*19 C8. Because this is so far from the corner °20 and 22 are good replies.

*24 K3. Good.

*26 D3. To separate °23 and 25.

*31 H4. If instead °G5, Black can cut at G4.

*33 K4. Should W play H5 instead, then °K5, °H7, °G7, °G8 and °H6, ending in a favorable position for Black.

*35 K5. W dare not attempt a cut at L3 instead. It would provoke °36 J2, threatening a black follow-up at M3 or J4.

STUDY NUMBER TWO

White	Black	White	Black
1 O17	K17	23 J12	M11
3 Q13	P17	25 O11	Q8
5 O16	P15	27 O7	Q6
7 L15	J16	29 G4	K3
9 O13	O15	31 D6	E5n
11 M16	N14	33 C3	C4
13 O10	M13n	35 B4	B5
15 K14	H14	37 B2	A4
17 L12	M12	39 B3	C6
19 L11	N10	41 F3	Q11n
21 O9	L10	43 Q12	R15n

*14 M13. This play forces °15, where-upon B continues profitably at 16 - harrassing W on both sides. Should W continue with 17 J13, then °H13, °J12, °M11. Also good for Black.

*32 E5. Strong and good.

*42 and 44. The purpose of these plays is to make it difficult for W to form eyes in this area.

Seven Stone Fuseki Number Two

White	Black	White	Black
45 O3n	O5	69 M6	N8
47 R3	Q3	71 O8	L6
49 Q2	P2	73 N4	N5
51 S2	Q1	75 L5	K6
53 R2	P3	77 M5	M3
55 S6n	M7	79 K5	J6
57 R9	Q9	81 J5	G6
59 S11	S13	83 H5	H6
61 S12	R13	85 C12n	C11
63 R12	R8	87 D12	C15
65 S9	S8	89 E10n	E11n
67 N6	M4	91 D11	C10

°45 O3. If instead O5, then °O3.

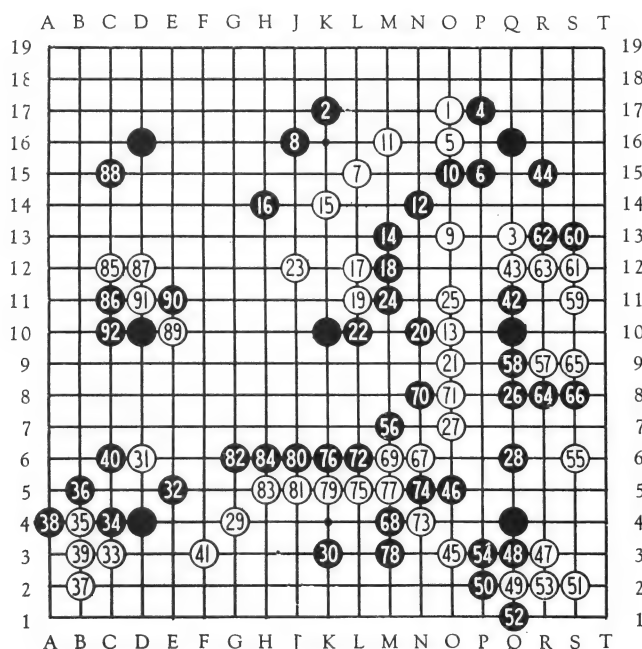
°55 S6. This secures W in the corner, but it leaves the whites on the outside under attack.

°85 C12. Should W invade at C14 instead, then °C15, °D14 and °F16!

°89 E10. °89 F12? °90 F10 - Black encloses territory, White does not. °89 E10 is unreasonable.

°90 E11. Correct - the resulting ladder is in Black's favor.

After °92 White is in a tough position. He can secure his various groups but has very little territory.



1 - 92

FIVE STONE FUSEKI STUDY BY IWAMOTO

°2 D10. It is acceptable to play this instead of the more usual O16.

°4 P15. B's intention is to separate the two whites. If °5 R17, Black must continue, consistent with his strategy: °6 Q17, °R16, °R15, °S15, °R14 - to isolate °1 and 3. If instead after °5 R17, °R16, °Q17, °O15, °N16 - the position is poor for Black.

°12 R9. This would be "the" play for White, and is therefore the best placement for Black.

°14 Q7. To answer boshi (capping) with keima (knight's jump) is a safe response.

°16 D14. B could have played C13 or D13.

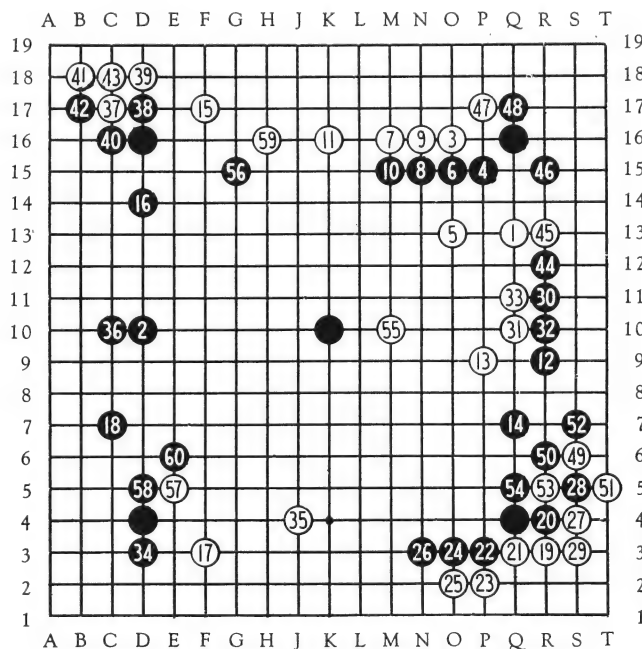
°18 C7. At this point the third line is played to balance the side in view of the high D14.

°20 R4. Correct. It would be wrong for Black to permit the opponent to invade the side already partly enclosed by black stones. For instance °19 R3, °Q3, °R4, °R5, °S5, °R6, °Q2, °P2, °R2 °O3 is not good for Black.

°42 B17. This is sente.

°46 R15. After this play there is little chance to invade the corner, so White takes what he can with 47 P17.

°60 E6. Black is at least twenty points ahead.



1 - 60

MODERN GO GAMES
First Honinbo Title Match

Game 6
Tokyo, 27 July — 11 August, 1941

Black: Sekiyama Riichi 7 hours, 27 minutes
White: Kato Shin 11 hours, 56 minutes

Comments by Suzuki Tamijiro
[Bracketed comments by the editor]
Translated by Frederick M. Mossner

This was the last and decisive game of the match. In the preceding tournament, Sekiyama Riichi had finished first and Kato Shin second. These two then played a six game match for the Honinbo title, life-tenure of which had been terminated after the death of Honinbo Shusai. Although both contenders scored one moral victory, in losing by only one point with the white stones, all games thus far had gone to Black.

Kato, now playing White, therefore needed at least a draw in this final game to take the title. Otherwise, with the match tied at 3 to 3, Sekiyama would become Honinbo on the basis of his superior record in the preliminary tournament.

Kato's vigorous play in these circumstances gained him a decided superiority by the early middle game. Subsequently, with •65 L8, Sekiyama almost equalized. But Suzuki the 7th degree annotator declares that it was not until the ill-advised cut, °74 E14, that the game was lost for White.

This, like the other games of the match, did not exhibit a sharp contrast between the classical and modern schools of Go, but rather demonstrated to what extent the two styles have merged. Notable in this regard is the attach °12 D12, played by the "classicist" Kato, which to a large extent determines the subsequent character of the play.

The game affords excellent examples of the great strategic importance of attack against weak chains; and conversely the great power of strong chains, even when built into empty space, seemingly without any direct command of territory. For the strong chain will form its own territory. The weak chain will allow space-winning attacks by the opponent.

Another point worth noting is the importance of closing plays at the borders and corners. (In this regard see plays 27-30, 47-51, 52-55, 59, 68-69, 70, 89, 94, 100, 102 and 103.) Masters often apply them much earlier than the novice might expect. The selection and timing of such plays is, of course, governed not merely by immediate territorial considerations but also by considerations of safety and of immediate or subsequent sente. The novice often tends to overvalue the number of points he can win by a territory-forming play which carries little sente significance. He sometimes also overvalues potential center territory in contrast to closing at the border.

In the notes, the time devoted to all the slower plays (15 minutes and more) is given, as well as the total elapsed time for each player at several key points in the game. It is hoped that the speed (or lack of it) at which various stages of master games are played will prove of interest.

This particular game, for which each player was allowed 13 hours, is of course not typical, since it was completed with relatively few stones (and to all intents and purposes decided even earlier) and since neither player came close to being in time trouble. It is more usual for both players to take over 12 hours, and in a close game one player frequently has less than 5 minutes left at the end. It should be remembered that no time is charged for the numerous plays made in less than one minute.

The comments enclosed in square brackets have been added by the editor and are of a somewhat lower order of infallibility than those by Suzuki. It is hoped, none the less, that for our American players they will carry more interest and instruction than error or confusion.

-Rudolf Aron

First Honinbo Title Match

Black	White	Black	White
1 R 16	2 D 17	11 D 15n	12 D 12n
3 P 16	4 R 4	13 G 15	14 G 17
5 E 3	6 C 4	15 H 3n	16 J 16n
7 P 3n	8 Q 5	17 R 9n	18 Q 3n
9 N 4	10 D 5n	19 M 16n	

• 7 P3. B first develops a solid configuration. [The first seven plays were made rapidly, aggregating 5 minutes for each player. The next three, however, each consumed about 15 minutes.]

°10 D5. With his last two plays (kosumi) W has joined his stones diagonally in "Shusaku-style." This classical continuation has long been considered excellent. Even Honinbo Shusai steadfastly upheld "traditional opening theory" without yielding to the pressures of the "modern" school.

[The name kosumi is applied to any extension from a stone by playing at a diagonally adjacent point. In even joseki the particular kosumi configuration seen here in the se and sw corners (an initial stone at 34, attacked from the 53 point, extends to 45) is of basic importance. Such joseki play is sometimes called "Shusaku-style" in honor of Shusaku (1829-1862)-the strongest player of his day and perhaps the greatest of all time, who yet never became Honinbo since the contemporary title holder outlived him.

This kosumi joseki, of course, was played long before the time of Shusaku. But he analysed the possible continuations for both sides with great precision and made most effective use of the resultant play in a series of important games from which he emerged undefeated. Thus he established this kosumi joseki as a corner stone of sound Go, a position which it continues to occupy in the classical game and with which the shin fuseki modernists, after an initial sharp challenge, have increasingly compromised. The enduring strength of this "Shusaku-style" kosumi derives from its threefold strategic purpose:

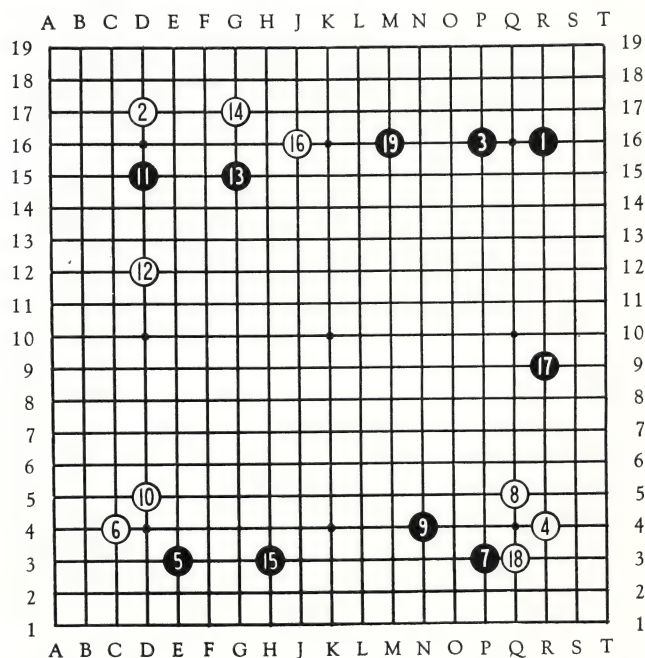
1) Safety. Kosumi protects the initial stone (here R4 and also, by transposition, C4) against any possible attack. If B subsequently attacks °R4 from above (•R8 or 9) then W assures a safe corner by °Q3. If B instead attacks from below (•R2) then W develops along the side with °R9 or even on occasion R10. However, it should be noted that, barring exceptional circumstances, either attack must be answered immediately. For if W allows a double attack through •R9 and R2, he is forced

to run to the center and may find himself in serious difficulties while B, in pressing the attack, establishes strong positions on each side. On the other hand, neither reply (°Q3 or R9) carries such sente that it must be answered immediately.

2) Center-influence. After kosumi (°R4, •P3, °Q5) it is not possible for B, with one play, to block W's access to the center. Thus if •P5, °P6, •O5, °O6, •N6, °N7, or if initially •O5, °O6, and W is still in the center. Such attacks are good only if B (in a position like that of the present game) has strengthened his outpost at E3 and is preparing to enclose a high and wide s territory. If the territory potential is less (W may stand at E3) such attacks are ill-advised. They produce a strong W center chain without adequate B compensation.

3) Attack. After °R4, •P3, °Q5 W threatens either to block B from the center with °O4 or to prevent B's development along the side with °L3, M3 or even N3. All these third-line attacks, however, may back-fire, for after B has supported his stone at P3 (probably by flight to the center) the W stone on the third line is itself subject to attack and may be squeezed against B's wall. The restrictive attack °O4 is therefore simpler to handle and often safer.

Kosumi thus is the classical answer when the attack on the stone R4 is made from the third line (P3). When the attacking stone is more remote or is on the fourth line (O3, P4



1-19 - Fuseki

MODERN GO GAMES

or O4) other plays, whether counterattacks or more loose defensive extensions such as Q6 (which breaks down tactically against the close and low attack, P3) are generally made in answer.

The usual defense against kosumi (likewise developed by Shusaku) is either O4 or N4. Both plays maintain center-influence and prepare for side extension. O4, in addition, threatens the continuation P6, blocking the attacked corner from the center. The less aggressive N4 carries a greater side potential.]

•11 D15. [With his last two plays W has secured considerable center-influence. To offset this B now attacks from the high point, D15.]

°12 D12. This play is most interesting. More commonplace would be the sequences: °12 E15, •13 E14, °14 E16, •15 D13, °16 C15, •17 C14, °18 B15 [B has sente]; or 2) °12 C15, •13 D16, °14 C16, •15 E17. [W has sente.]

[W took 98 minutes before making this play and B 22 min. before answering it. The stone °12 D12 has a dual purpose: 1) •D15 is sandwiched and forced to run, and while pursuing it W takes in territory in the n sector; 2) W also stakes out a large although still insecure w area. It is interesting to note that B never directly invades this latter region, yet by the end of the game has greatly compressed it.]

•15 H3. An excellent alternative was •15 J16.

[The play •15 H3 in conjunction with W's previous attack, °12 D12, shapes the character of the game. With his subsequent play against •D15 and G15, W demonstrates how pressure on a weak chain pays ample dividends in territory.]

°16 J16. [W continues the attack, simultaneously making territory.]

•17 R9. [This rather unusual extension from B's ne formation allows W an easy invasion at R11. The normal •17 R10, however, might lose sente. (18 min)]

°18 Q3. W must answer! [See note °10.] If instead he tries °18 H14, •19 F13, °20 E11, •21 G12, °22 N17, •23 R2! and °R4 and Q5 are strongly attacked. The play °18 Q3 is not purely defensive, however, for W now threatens both °R11 and °L3.

•19 M16. [This is the last large border point to be occupied. The ensuing early middle game is dominated by two themes: attack against the weak stones •D15 and G15 and against the isolated outpost •R9, which threat-

ens to form a huge west border territory but which is inadequately supported by the distant base •R16, P16, M16. In the resulting struggle W uses these themes to maintain the initiative for 36 plays. (For the fuseki stage B took 1 hr, 6 min and W 2 hr, 35 min)]

Early Middle Game

Black	White	Black	White
	20 H14 n	31 G 5 n	32 R11 n
21 F13 n	22 E11 n	33 R13 n	34 Q10
23 G12	24 G10	35 Q 9	36 P 9
25 D13	26 F16 n	37 P 8	38 O 9
27 C17	28 C18	39 O 8	40 N 9
29 C16	30 B18	41 N 8	

°20 H14. [B's last play carries a threat against W's n and nw position. (See note °26) But W has other fish to fry. Although the stones •D and G15 cannot be captured, in pressing them W will strengthen his outpost D12 and hence his grip on the west territory.]

•21 F13. B's answer creates a gap at E14.

°22 E11. By cutting at E14 W could play for a very large corner. (See the sequence of Diagram I.) But in compensation B would have a very strong outside wall, denying W any territory below °D12.

°26 F16. Necessary to protect the nw formation, for B threatens •H17, °H16, •F17. [21 min]

•31 G5. B must defend against the threatened extension into the center from the kosumi position. For now that W has pushed his upper wall to line G the sequence °F4, •F3, °H5 would be extremely strong. [18 min]

°32 R11. [Now W executes one of the threats resulting from °18 Q3. (16 min)]

•33 R13. Better would have been •33 P9, °34 R14, •35 P11, °36 P14, •37 Q13, °38 R13, •39 P4. [50 min; °34, 37 min]

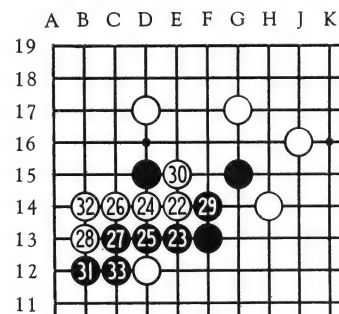


Diagram 1

First Honinbo Title Match

Early Middle Game, continued

Black	White	Black	White
	42 Q 7n	49 B 13	50 B 12a
43 Q 8	44 M 9	51 C 13	52 P 2n
45 M 8n	46 L 9n	53 O 2	54 P 4an
47 C 12n	48 C 11	55 O 3n	

°42 Q7. [Note how this play enlarges and strengthens W's se position while keeping sente.]

•45 M8. B must play here, otherwise °M8 combines an attack on the B chain with an invasion of the s territory.

°46 L9. Similarly W must continue here, otherwise •L9 leaves him with inadequate center territory. [32 min]

•47 C12. This gives B only a small w territory. Instead B could start a strong but risky attack with •47 P2, °48 C13, •49 C14, °50 B17, •51 R2. The outcome of this fight is hard to foresee. [20 min]

°52 P2. [W protects his corner without losing sente. (33 min)]

°54 P4. If instead °54 O3, •55 N3, °56 P4+ (with gote) •57 L8!

•55 O3. Essential, else W takes the stone and can expand further here.

[The apparent contradiction between this and the preceding note—for here, by transposition, (•55 L8, °56 O3+, •57 H3) B seemingly can bring about the continuation there given as favorable for him—is perhaps explained by the possibility that if B tries for this with •55 L8, W does not capture the stone at P3 but instead attacks with °56 N3! Then if •57 O3, °58 O4! with an invasion of the B territory.]

°56 O17. If W instead jumps in from his stone L9, playing °56 K7, B replies •57 Q2; if now °58 R2, •59 L17 safeguards the nw territory. If instead W attempts directly to cut

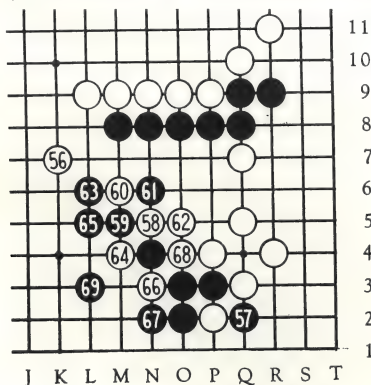
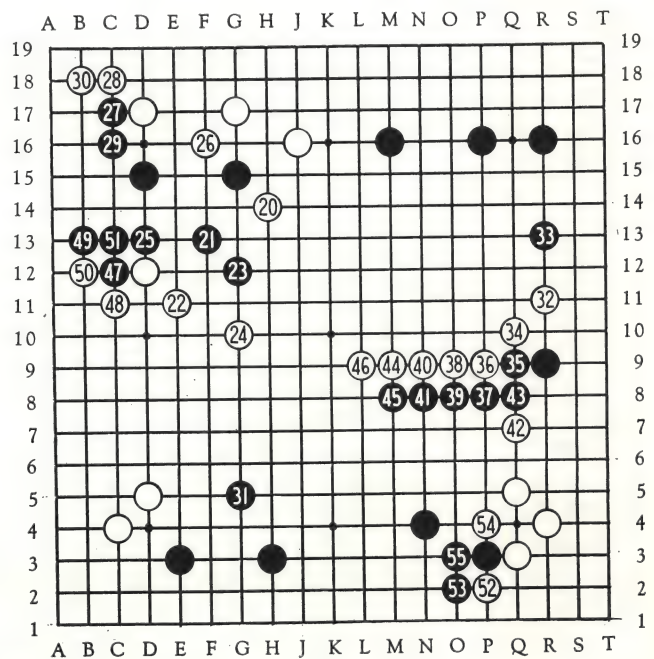


Diagram 2

off the B center chain or punch far into the s territory, the sequence of Diagram II may occur, [with W's se position reduced and further threatened. (18 min)]

[With the attack °56 O17 the middle game enters its second stage. W has realized his initial post-opening objectives: first with the pressure against •D and G15 which yielded W territory on both sides, and then with the attack on •R9 which resulted in both players building strong center chains. W, with sente, now has two new objectives: 1) reduction of the nw area which B dominates but has not yet secured against attack on the 17th line, and 2) compression of the other large B territory from °L9. Kato begins with the former objective and shows how easy it is to snatch away part of an inadequately guarded sector. (Such a process is often of double value since it both takes points from one side and gains them for the other.) Kato's method of continuation, however, may have been the wrong one (the notes, as translated, are not completely clear as to alternatives) for in the sequence played he loses sente, allowing B to defend the s area with •65 L8, and thus apparently emerges with a less decisive superiority than he formerly enjoyed.

Through play 55 B has taken 3 hr, 24 min; W 5 hr, 38 min]



20-55 - Early Middle Game

MODERN GO GAMES

Later Middle Game

Black	White	Black	White
57 O 16	56 O 17 n	81 E 18	82 K 9
59 P 17	58 N 17	83 G 8 n	84 H 9
61 N 16 n	60 M 17	85 H 8	86 M 14 n
63 P 11 n	62 L 17 n	87 L 16	88 K 16
65 L 8 n	64 P 10	89 C 2 n	90 N 5
67 F 6 n	66 G 7 n	91 M 5	92 N 6
69 E 2 n	68 D 3 n	93 M 6	94 S 13
71 F 7	70 B 11	95 R 14 n	96 D 18
73 J 8 n	72 D 7	97 E 15	98 F 14
75 E 12 a	74 E 14 n	99 B 17 n	100 F 18
77 E 16	76 D 11	101 E 19	102 Q 1 n
79 E 17	78 F 15 n	103 B 3	104 N 13 n
	80 E 13 a		

•61 N16. [Sekiyama took 78 min before making this play. The notes mention no alternatives and he may have been considering the further evolution of the position.]

°62 L17. Up to now W has made the most of his opportunities on the n border but he endangers himself by permitting •65 L8. [Perhaps, then, W should now play °62 K7. The possibilities are too complex for our evaluation.]

•63 P11. [The counterpart of °42 Q7. B reduces the power of the W center chain without losing sente, although W took 39 minutes before answering.]

•65 L8. [With this very important play B almost equalizes the game. He is still, however, a few points behind according to Suzuki.]

°66 G7. [This is a sacrifice stone which will yield W several sente plays (82, 84 and even the B tempo-loss 73) later in the game. (44 min)]

°63 D3. [At this stage of the game °D3 keeps sente although B would not have answered it earlier. (See note °10.) Kato took 96 min on this play. He presumably was in part counting the game and calculating subsequent play, including the ill-conceived cut °74 E14, which he played after only 2 minutes deliberation.]

•69 E2. [If B plays elsewhere, W will continue °E2, •F3, °F2, •G2. After the text, •B2 is threatened. The difference is at least 25 points, more than B can make elsewhere on the board.]

°70 B11. An alternative was °70 D2. [15 min]

•73 J8. [35 min]

°74 E14. Incorrect! If W had simply played °74 O11, consolidating his position, he would have won in a close finish.

[With •21 F13, B left his nw position vulnerable. It was not good for W to cut at E14 than and it is not good now. With the cut W threatens to seize a very large center territory. But to accomplish this, as the play demonstrates, he must sacrifice his nw corner. Even experts cannot always calculate closely the result of such large territory exchanges, for not only the immediate exchange but also the whole middle and end game sequences resulting from the two positions are involved. Therefore experts generally consider such unpredictable exchanges as justified only if they constitute the last desperate resource of an otherwise definitely lost position. Here, however, according to Suzuki, desperate measures were unnecessary.]

°78 F15. There is nothing better. If W defends the corner with °78 E17, then •79 F15! and °E14 becomes a useless sacrifice that serves only to consolidate and enlarge the B territory. [35 min]

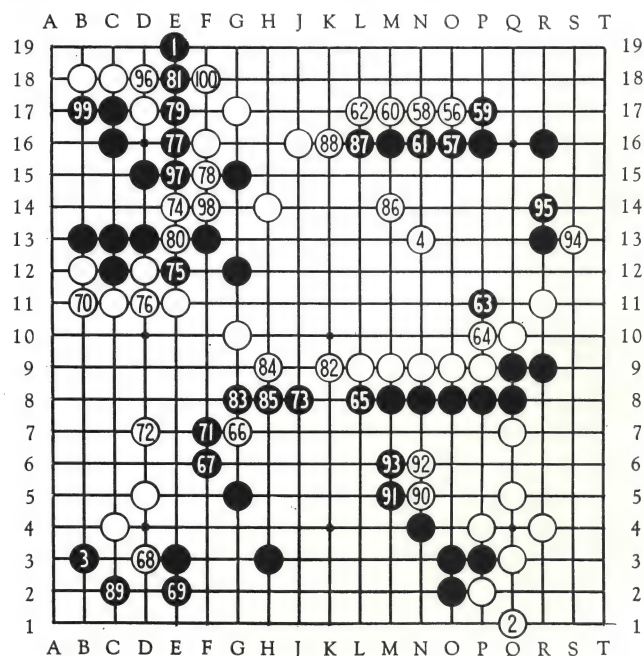
•83 G8. If •83 M13, then °84 J7 will penetrate B's large center area.

°86 M14. [15 min]

•89 C2. This amounts to about 17 points. [20 min]

•95 R14. This looks weak but if B instead tries •95 S12, then °96 Q13, •97 R14, °98 O13, •99 Q12, °100 P13 will expand W's center territory.

•99 B17. Preventing me in the W corner is better accomplished by •99 E19, since this at the same time threatens •H18.



56-104 - Later Middle Game

continued on page 46

MASUBUCHI - MATSUDA

White: Miss Tatsuko Masubuchi, Godan
 Black: Takao Matsuda, 2 stones
 Played in New York, October 24th 1953.
 Black resigned after °211.

This was Matsuda's last game with Miss Masubuchi during her 1953 visit. Like every one of his games, it was a fierce battle.

White	Black	White	Black
1 P4	E16	51 R9	P7
3 C16	R4n	53 R12	Q6+n
5 Q7	C17	55 R18	S13
7 B17	D17	57 R13	S14
9 B15	J17n	59 S12	S18n
11 F3	C6	61 T3+	K14n
13 O17	Q14	63 K13	L14
15 L17	C14n	65 L13	M14
17 D15	D13	67 L12	Q17
19 E15	F13	69 P18	N18n
21 G13n	F16	71 N17	M18
23 F14	F12	73 M17	L18
25 G14	J15n	75 K18	K19
27 Q18	G12	77 O14	N14
29 J14	J12	79 O13	N15
31 K15	H15	81 O15	K16
33 J13	K12	83 N16	P15n
35 K17	J18	85 S19	T18
37 F5	R17n	87 R14	R15
39 R3	R6n	89 S16	S15
41 Q4	S5	91 T15n	T13
43 S4	R5	93 O16n	P10n
45 S7	S3	95 P12n	M7
47 S2	R7	97 D7n	D6
49 R8	Q8	99 E7	C7

°4 R4. The symmetry of the diagonally opposite corners is somewhat unusual.

°10 J17. This is Joskei. W can now tenuki or play 11 D13.

°16 C14. This would be good form if °12 were at D6, but to play both °12 and °16 low is not correct. B should have played R6, getting a big corner with the sequence of Figure 1.

°21 G13. Joseki.

°26 J15. Very good; it makes Black strong and weakens W on both sides. If B had played tenuki, then °H17!

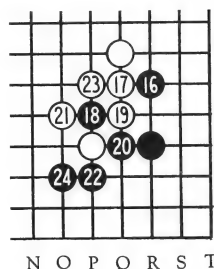


Figure 1

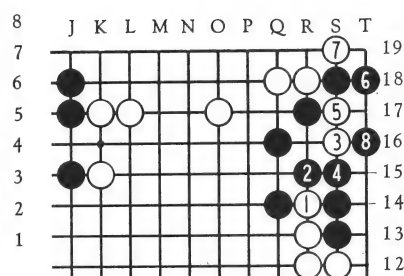


Figure 2

°38 R17. Again R6 was better.

°40 R6. Better °S3+, °Q3, °Q5 -this removes all danger to these stones and gains territory.

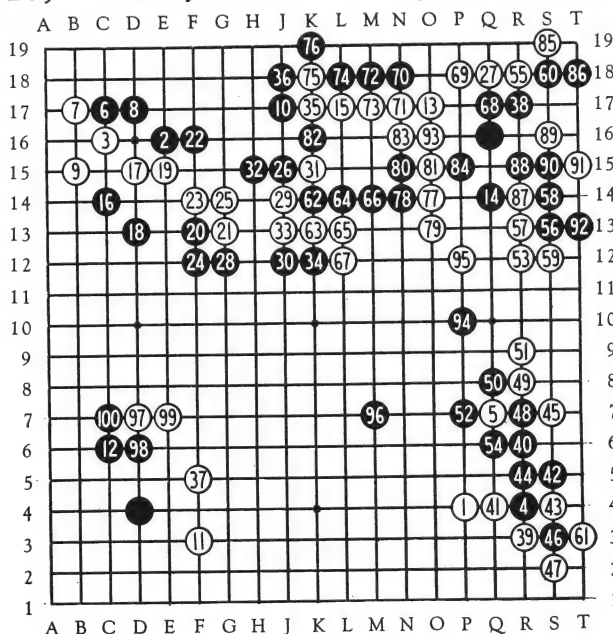
°54 Q6+. Better T4+ for security and area.

°60 S18. If W now plays R14, Black gets two eyes as in Figure 2.

°62 K14. This would be a good cut if B had already strengthened his side around R14. He should first play °Q9, °Q10, °P10, °Q11, °K4 (or °K5). This last uchikomi play is all right once the side is strong. The early cut does not kill the white corner, but it does drive W into the center to Black's subsequent disadvantage.

°70 N18. Nice play, showing a good aggressive spirit.

°84 P15. Good. If W tenuki, then °O16, °P16+, °P17 - a big Ko. There-



1 - 100

Two Stone Game

fore *P15 strengthens the corner with sente. Since °016 would be gote, White tries an attack in the corner.

°91 T15. Playing here so early was a serious mistake which made the rest of the game much harder for White. B's reply at T13 weakens the white stones around S10. The black corner now lives by seki - if °T16, °S17, seki.

°93 016. Necessary to achieve seki - if 018 instead, then °P16 and later °P14, killing the shites.

°94 P10. Q9 would have made the group around Q7 stronger; °P10 leaves it weak.

°95 P12. Threatens °08, and spoils B's chances to make eyes around Q7.

°97 D7. How about °M5 instead? B would obtain a strong center through °K6, °K4, °F7. Therefore first °D7 to weaken B along line 12.

White	Black	White	Black
101 D9	E6	151 E8+	K11
103 F6	F7n	153 L10	M12
105 F8	G7	155 N12	M13
107 G8	H7	157 C18	D18
109 H8	J7	159 C19	J10
111 K9	F10n	161 K8	K7
113 G10n	D10n	163 H10	N11n
115 E9	C9	165 N10	O11
117 C10	C11n	167 010	P11
119 C8	B10+	169 09	P9
121 B8	D2n	171 N7	08
123 K4	L8n	173 N8	M8
125 E10	E11	175 M6	L7
127 B9	C10	177 07	P8
129 H11	H12	179 J8n	L5
131 L9	M9	181 N6	K5
133 M10	N9	183 P6	R10
135 B12n	B13	185 S10	S9n
137 C12	A11	187 S8	S11
139 A12	A13	189 Q10	P5
141 B11	A10	191 05	06+
143 A9	D11	193 L15	L16
145 E13	E12	195 P6+	D19
147 E14	L11	197 Q5+n	B18
149 M11	D8	199 J4n	G4

°104 F7. A good strong play.

°112 F10. Deft - threatens a cut at E8 or a play at J8 whence °J9, °H9.

°113 G10. Defends against °E8. If now °E8 then °D8, °E9, °E10, °F9, °F11.

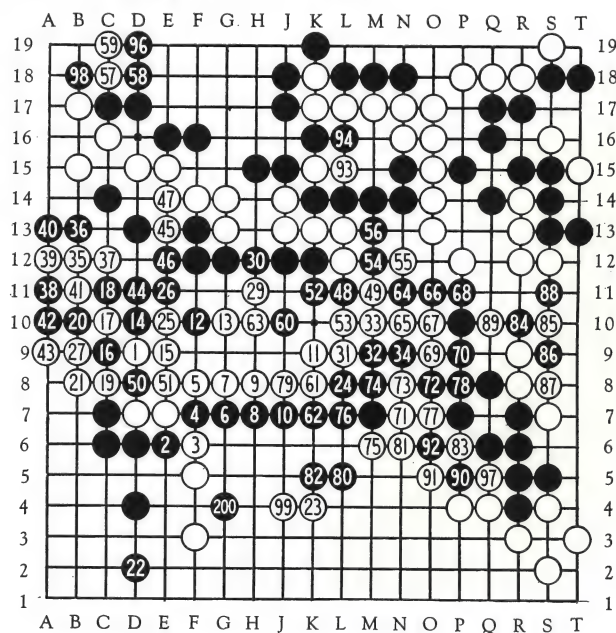
*114 D10. This and °112 F10 were correct plays at vital points; the blacks on line 12 are now strong, the whites on line 8, weak. If now °C8, then °E8, °D8 and °D9.

*118 C11. Better to make safe with °B9. The unnecessarily aggressive °C11 looks forward to a cut at L11, and does make possible the later °D2 play, but it gets Black into trouble. True enough, the planned °L11 cut would be a powerful stroke, for all the white chains would be weak after the following °M11. True also that after °B9 W could make eyes with °F11 if B threatened at °L11, and that °B9 would lead to °E10, °D11, °E11, °D12, giving W a strong position and sente for a play at K4. Nevertheless, °B9 would have been enough, and it would have been safe.

*122 D2. Good play. It is sente, because it threatens °K4, killing the whites on line F.

*124 L8. Prevents °L7, which would threaten the °F7 - °J7 stones.

*135 B12. Letting W make this play was a mistake on B's part. Black should have played 134 B14 instead of N9 - W would then have replied with N8, an important point, (leading to °N7, °08, and Black does not have eyes) but it is better for Black to permit this than to play as he did.



101 - 200

*164 N11. No! - *164 J8 would have won the semeai - See figure 3.

°179 J8. Sente! This gave W seven liberties, vs the five she would have had if *J8 had been played earlier.

*186 S9. Now the result of the se-meai is no longer in doubt - W wins it.

°197 Q5+. W ignores the Ko threat and wins by taking the rest of the board.

°199 J4. This ends it, essentially. The blacks around J7 and P8 are dead. Although the whites around E15 also die, and Black lives around G12, the game is White's. J8 was the intersection on which the game depended.

White	Black	White	Black
201 F4	G3	207 J5	H6
203 F2	G5	209 H2	L4
205 G6	H5	211 L3	-

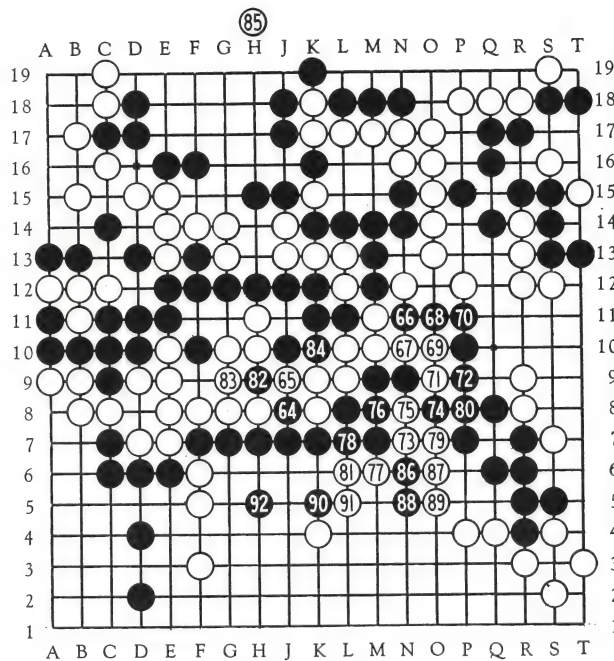


Figure 3

First Honinbo Title Match

°102 Q1. Better would be °102 Q2 or °102 O1 [with a possible ko] which B would have to answer.

°104 N13. This and •103 B3 are the last two important points. [19 min. The end game now begins. B has taken 6 hr; 43 min; W 11 hr, 33 min]

End Game

Black	White	Black	White
105 L 15	106 K 14	129 B 4	130 B 7 n
107 K 15	108 J 15	131 S 12	132 S 11
109 O 18 n	110 N 18	133 P 18	134 M 4
111 P 13	112 O 11	135 M 3 a	136 L 4
113 F 10	114 G 9	137 L 3	138 O 1
115 F 9	116 E 8	139 R 12 n	140 M 1
117 F 8	118 F 11	141 L 2	142 S 8
119 O 12	120 N 12	143 R 7	144 S 7
121 N 11 a	122 O 10	145 R 6	146 S 6
123 L 14	124 L 13	147 B 5	148 L 1
125 J 9	126 J 10	149 J 2 n	

•109 O18. To prevent °O18, •P18, °P19, •Q19, °O19, •Q18, with W keeping sente. [Note that B for some time leaves the stone •O18 undefended since W, to capture it, must yield sente.]

•127 C6. The central cuts lead to nothing.
e.g., •127 K13, °128 J14, •129 G11, °130 H10,
•131 L12, °132 M13, •133 K11, °134 J12.

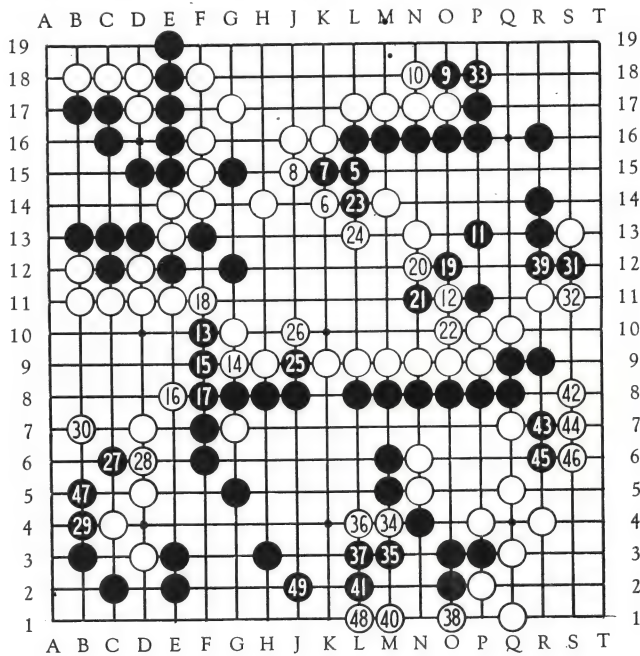
°130 B7. If W does not answer here B will play •D9.

[Note how much W's west territory has shrunk, partly as a result of two B plays

which went unanswered. W allowed •89 C2 without reply and then, in order to play °Q1, further allowed •103 B3, the W penetration along the s edge compensating for B's seizure of the sw corner.]

•139 R12. If •139 N1, °140 N2, forming a
ko. If •139 N2, °140 O4, •141 N3, °142 N1,
•143 M1, °144 P1, •145 K2, with loss of 'sente.

• 149 J2. White now resigns! • 149 forces
°150 C7 to prevent • D9. The loss comes
to about 10 points. [Lack of precision in the
end game play is probably accounted for by
this decisive margin.]



A MATCH BETWEEN NINTH DEGREE MASTERS

Game 1

The following game, played in October, 1951, is the first in a series of ten games between Masters Go-sei-Gen and Fujisawa - both ninth degree. This is the first time in Go history that ninth degree players have met in a match. Master Fujisawa is 33 years of age, Go-sei-Gen is 38.

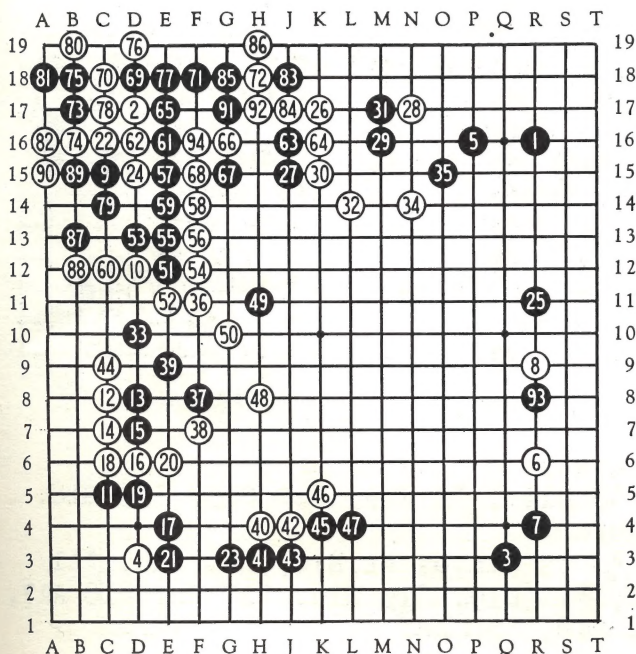
The game ended after 94 plays, when Fujisawa resigned, having made a fatal error.

This report of the game, and the comments, come to us through the courtesy of Mr Takashima of New York.

Black: Fujisawa 12 hours, 48 minutes
White: Go-sei-Gen 7 hours, 5 minutes

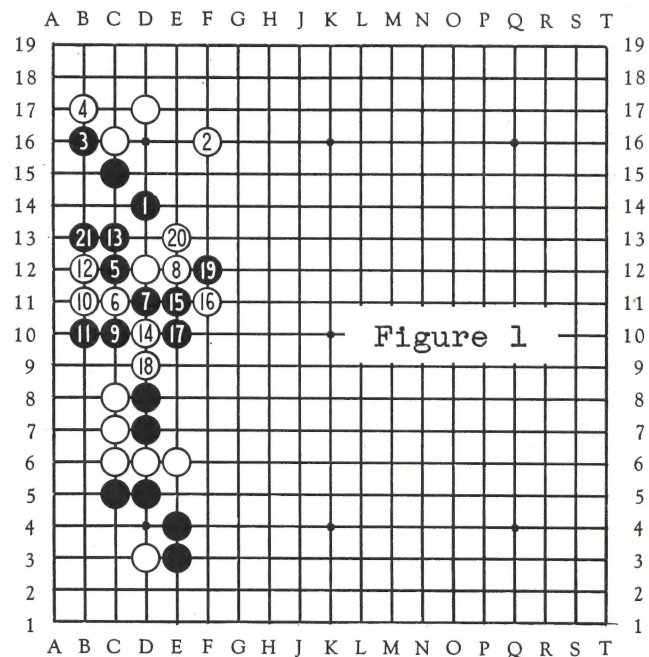
Black	White	Black	White
1 R16	D17	17 E4	C6
3 Q3	D3	19 D5	E6
5 P16	R6	21 E3	C16
7 R4	R9	23 G3	D15
9 C15	D12	25 R11	K17
11 C5	C8	27 J15	N17
13 D8	C7	29 M16	K15
15 D7	D6		

°10 D12. If W plays C12, he cannot continue with C8 after B attacks the



corner at C5, because his C8 - C12 position would be too low.

°23 G3. B thought for 61 minutes before making this play. Segoshi (8th Degree) comments that Black could have replied at D14 instead, saving the C15 stone, as shown in Figure 1. It would have been profitable for B to rescue C15, but on the other hand his G3 play safeguards the corner and is worth at least 20 points. (W could have made a safe group in the corner by playing B3 if Black omitted a play at G3.)



°25 R11. This is a "you take this, I'll take that" situation. B elects to play R11, and W replies at K17. Black could have played K17, whereupon White would have answered on the east border (though not at R11, since this would have been too close to °6 - °8.)

°27 J15. Again B took 61 minutes before playing. He has three choices - a shoulder play at J16, or a play at K15, or D10. °27 M17 would encourage °28 K15, after which W would have a powerful side position.

°30 K15. A surprising answer. It looks as if W were giving up the N17 stone.

Go-sei-Gen - Fujisawa Match

Black	White	Black	White
31 M17	L14	63 J16	K16
33 D10	N14	65 E17	G16
35 O15	F11	67 G15	F15
37 F8	F7	69 D18	C18
39 E9	H4	71 F18	H18
41 H3	J4	73 B17	B16
43 J3	C9	75 B18	D19
45 K4	K5	77 E18	C17
47 L4	H8	79 C14	B19
49 H11	G10	81 A18	A16
51 E12	E11	83 J18	J17
53 D13	F12	85 G18	H19
55 E13	F13	87 B13	B12
57 E15	F14	89 B15	A15
59 E14	C12	91 G17	H17
61 E16	D16	93 R8	F16

°32 L14. A reply at J16 or J14 was expected.

°33 D10. This play was "sealed", bringing us to the end of the first day. Fujisawa commented later that °33 J16 would have been much stronger. W would have replied at K16, after which B could have countered with J13.

°43 J3. B has two choices - he can play to save the five B stones around E9 with °43 C9 or H8 - or he can play at J3 for border territory. Fujisawa chose the latter in order to forestall W's occupation of J3, - a play that would force a B reply at B5 to make the corner secure, lest B lose much corner territory and the two stones at G3 - H3 (see Figure 2).

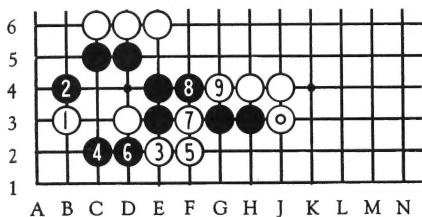


Figure 2

°45 K4. Fujisawa meditated for 78 minutes before playing here. °K4 secures about 50 points of border territory. Now B has three corners, and the outcome of the game depends on whether he can save his isolated men within W's territory.

°59. At this point in the game, the elapsed times were: B, 8 hours 52 minutes; W, 3 hours 55 minutes.

°67 G15. This reply was sealed and ended the second day's play.

°83 J18. A very fine play. If W answers at G18, B replies J17, forcing W to continue with F16 - whereupon Black connects out along the north edge by playing K18. Black would have lost his west groups - but he would still have a good prospect of winning, for the 5 white stones around K16 would be hard pressed. Nevertheless, this is the line of play that W should have chosen.

Instead, Go-sei-Gen played °84 J17. This averts the danger to the K16 formation, but gives B the chance to continue (as he does) with °85 G18, and now the game depends on a hand-to-hand struggle for the northwest corner, ending in a Ko fight. As it turns out, this is a fight that B can win, or at least turn to great profit through the Ko fight, so °84 J17 was a mistake which practically gave the game away. (see Figure 4, after plays °86 to °90).

But neither player foresaw the sequence of Figure 4 - both, surprisingly, anticipated instead the development of Figure 3, which W wins by one liberty. (At this point Black had only one hour of his allotted time left.) So Black did not take the unintended gift, and eventually - by the fatal error of playing °91 G17 instead of °91 A14 - spoiled his chances completely.

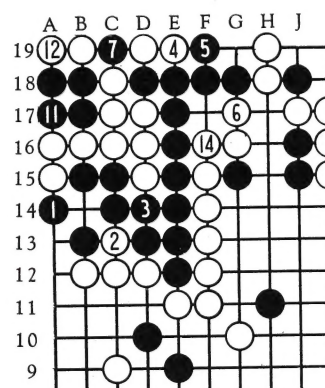


Figure 3

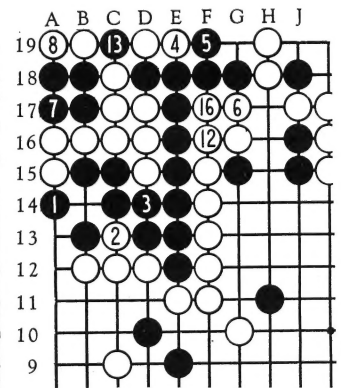


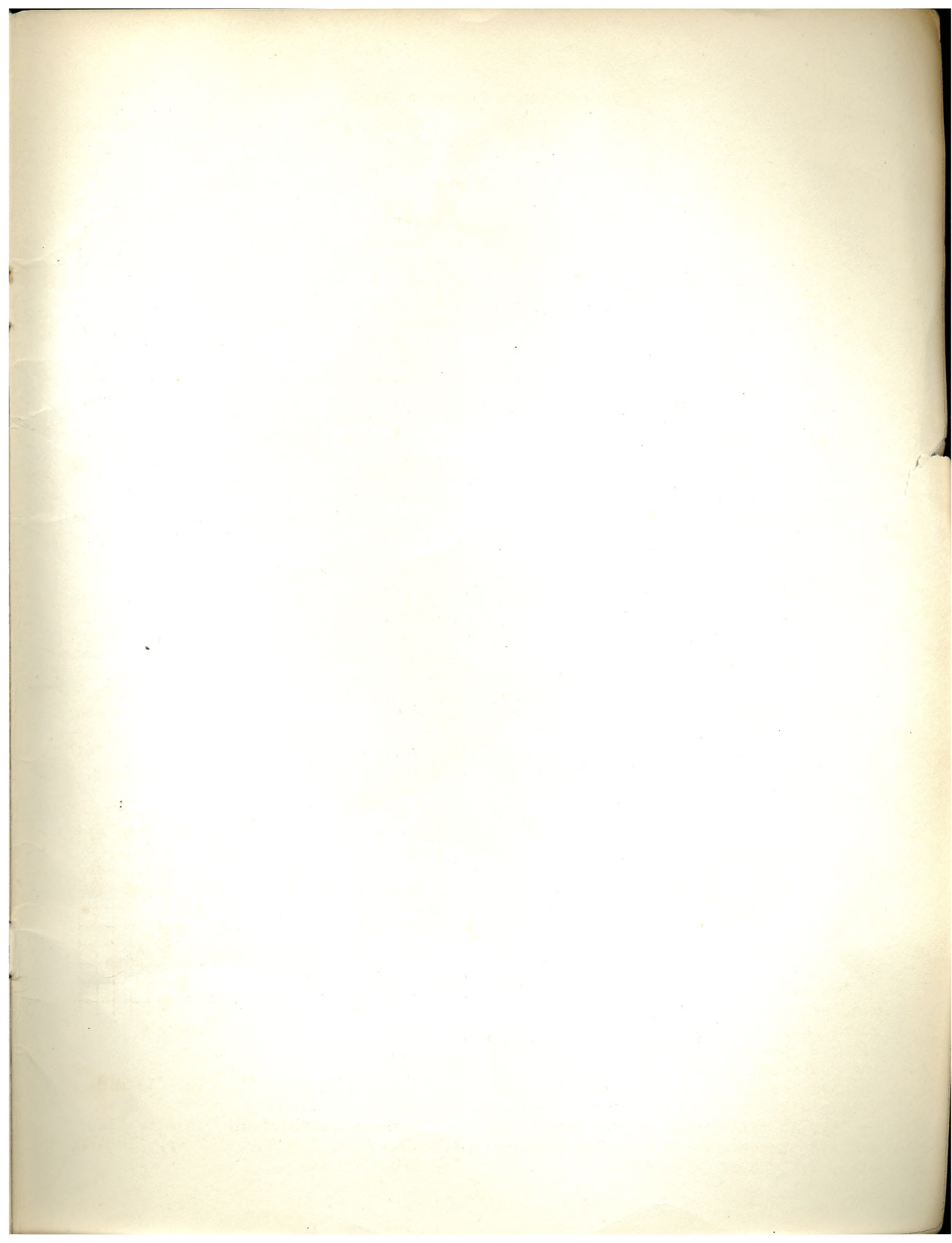
Figure 4

Figure 3:

°8 D19+, °9 E19, °10 C19, °13 B18.

Figure 4:

°9 is played at B18, °10 A18, °11 B17, °14 D19, °15 E19, °17 Ko, °18 A17, °19 B18, °20 Ko.



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The Game of Go, by Lester and Elizabeth Morris. Price: 25 cents, postpaid. The American Go Association.

The intent of this small book is to describe the game of Go. It contains a game characteristic of beginning go players.

The World of Ki, by John D. Goodell. Price: paper bound, \$ 3; cloth bound, \$ 4.50. Riverside Research Laboratories, 47 West Water Street, St. Paul, Minnesota.

The World of Ki includes a discussion of the theory of games. The rules of Go as stated give a preview of some aspects of the rules to be advocated in The Structure of Go, by Karl Davis Robinson and John M. H. Olmsted — which should be ready for publication in 1959.

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The Game of Go, by Arthur Smith. A reprint of the first American book on Go. Price: \$ 1.75, postpaid. The American Go Association.

In addition to an historical view of Go, contains games, joseki and problems, This is still an important book for the American go player.

How to Play Go, by Kaku Takagawa. Price: \$ 1.75, postpaid. John Y. Matsumoto, 1948 Second Avenue, New York 14, N. Y.

This book is the most complete preparation available for beginning to play Go, and the best introduction to this anthology. We highly recommend it. If your copy does not contain an errata sheet, send your request in a self addressed stamped envelope to the American Go Association. In addition to obvious typographical errors, there are other errors which obscure the meaning.

The American Go Journal, back issues, 6 volumes at \$ 4 per volume. The American Go Association.

Some issues are in short supply. Orders will be filled as received; and reimbursement will be made for issues out of print. Orders for out of print issues will be accumulated until these will cover the cost of reprinting, when remittances will be required before reprinting will be done.

The Japanese Go Journal. The two issues of volume 1 are out of print. Volume 2, 6 issues, and volume 3, one issue: \$ 4. The American Go Association